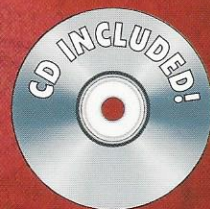


MEL BAY PRESENTS

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FLUID SOLOING

BY TIM QUINN

BOOK 1
ARPEGGIOS
FOR LEAD
ROCK
GUITAR



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MEL BAY PRESENTS

FLUID SOLOING

BY TIM QUINN



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The title of this book is "Fluid Soloing: Arpeggios for Lead Rock Guitar". Its purpose is to teach you how to solo over chord changes using strictly arpeggios only, as opposed to using scales. Section I of this book presents a special collection of non-shifting arpeggios for the guitarist, designed for developing blistering speed and maximum range while keeping the fretting hand in one location on the neck. These are the fundamental arpeggio components, necessary to facilitate the eventual connection of arpeggios. So, please understand that the activities of connecting arpeggios really begin on page 37. Go right there and beyond for arpeggio connections at any time you wish. Do understand, though, that most of Section I of this book is in itself a practical manual of arpeggio non-shifting fingerings for every guitarist. In order to develop the connection of arpeggios, we must start with these basic non-shifting shapes. It is all about understanding the anatomy of the guitar fretboard and its inherent arpeggio shapes. You will be instructed in how to connect them in activities beginning on page 37 and beyond. But you needn't learn all the shapes in Section I before moving on to Section 2. Just begin by practicing a few of the shapes between pages 8-36. But then jump ahead, too! For instance, try pages 38, 49, 67, 84, 88 or 90 for some challenging fun, while you continue to pursue the material between pages 8-36. There is enough material in this book to keep you busy for the next two years or more. This is truly a wizard's handbook to arpeggio usage. Have fun!

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Each example in this book is numbered. A specific CD track may contain more than one example. For instance Ex. 1 and Ex. 2 are both played on CD track 1.

introduction

ARPEGGIO CONNECTIONS is a unique collection of 164 cyclically repeating arpeggio studies, designed to provide the guitarist with a logical and effective method for developing fast, fluid arpeggio runs that move freely across the entire fretboard while outlining specific chordal harmonies. The two-fold concept is simple:

Section 1) to develop the ability to play fast and powerful arpeggios **ACROSS THE NECK** using hammer-ons and pull-offs for fluidity (non-shifting motion where the fretting hand stays in one area of the fretboard); and

Section 2) to develop the ability to play smooth and fast arpeggio runs while the fretting hand shifts **ALONG THE NECK** using slides (which I like to call “horizontal” motion, since the hand is moving sideways, parallel to the earth’s horizon)

By developing complete non-shifting arpeggio control, and also developing complete position-shifting arpeggio control, the resulting effect is **whole neck fluid motion** that freely weaves together an established matrix system of arpeggio patterns and pathways. The design of the material in this book is highly scientific, having been developed through many years of shaping and crafting this concept. What you are holding in your hands is a manual for developing smooth, flowing arpeggio movement on the guitar, which is useful to ALL GUITARISTS in pursuit of virtuosity in ANY STYLE of music.

The student should feel free to go directly to the studies anywhere in the book, but is encouraged to *eventually* read and understand the ideas discussed in the appendix. The goal is to play blistering, continuous streams of fluid melodic lines that outline specific chords. The appendix addresses certain issues that are fundamental to this type of virtuosic control (such as how the organization of strict alternate picking is affected by hammers, pull-offs and slides). By playing the patterns and exercises herein on a regular basis for weeks, months, and years, the player’s control over the instrument will continue to unfold and to grow ever more formidable and fierce.

This book is the first book in the ‘**FLUID SOLOING SERIES**’, a unified set of books that explain different aspects of whole neck fluid motion on the guitar. The soloing etudes marked “Comprehensive” are included to demonstrate some of the techniques from the other three books, as well as the techniques presented in this one, all used in combination to create an exciting soloing style that is flowing and varied in its melodic patterns. If you like the content of this book, check out the other books in the series as well. Good luck!

a few important points about this book

1. Most of the examples in this book are repetitive exercises. After you've learned them as written, try starting the melodic patterns from a different location. For example, if a pattern begins with an ascending motion, and then goes into a descending motion (so that it can start over), try starting the pattern at the point at which it begins to descend instead. This greatly increases the usefulness of the pattern.
2. When working on a given pattern, memorize it so you can direct all of your visual and mental attention toward your hands and the guitar. Reading the exercise off the paper requires one third of your attention. Better to play a pattern from memory with eyes on the hands, thereby putting your mental energy into the execution of the passage, rather than into reading it.
3. Memorize these patterns, and then play them regularly for a period of months. While this is a long-term investment, it will result in your ability to outline any chord with a blazing arpeggio run, no matter where you are on the neck. Persistent, regular practice will make these patterns easy to play.
4. Cultivate the ability to play musical passages as a result of imagining the sound. After memorizing a pattern, sing the melodies internally as you **let your hands play the notes**. Let go of intellectual control. Get used to playing music purely as a result of channeling the sound you hear in your head, as opposed to it being an exercise in physical execution. After all, this IS music. The best musicians are those who manage to incorporate their musical imagination and feeling into their striving for willful technical control. This is wherein lies the magic of great improvisation. Feel it.
5. Occasionally you will encounter an indication to hammer the very first note on a given string with the left hand, as opposed to picking it. I call this a "HAMMER-ON FROM NOWHERE." This is done as a way to increase fluidity and speed, but if you want to, you can go ahead and pick it.
6. Another technique needing clarification is the "TRANSFER." The transfer involves two notes on the same string, where only the first note is picked. Sound the second note by hammering to an arbitrary note on the same string (one or two frets above the first note) as the hand simultaneously and abruptly slides into the targeted higher note. See the tablature symbols key.
7. Be sure to read the appendix at the end of the book, entitled **GUIDELINES FOR USING THIS BOOK**. Here you will find much useful insight, including a detailed description of strict alternate picking and its application.
8. Occasionally try light palm muting near the bridge (as you pick) for a tighter and faster sound and feel.
9. All examples in this book sound great with either a clean or distorted tone.
10. When encountering two consecutive notes on adjacent strings that are played with the same finger (as in Ex. No. 3), roll the fingertip from one note to the next, rather than lifting it.

section one ▶ rapid-fire arpeggios

important points for study

- ▶ This section presents a special collection of **non-shifting** arpeggios for the guitarist, designed for blistering speed and maximum range while keeping the fretting hand in one location on the neck.
- ▶ Each arpeggio is presented in two rhythmic configurations; one for 16th note motion, and one for triplet motion. Play each arpeggio continuously and repetitively, striving for absolute familiarity and ease of execution.
- ▶ Arpeggios are presented here for: **Minor 7, Dominant 7, Major 7, Diminished 7, Min. 7(b5), Min. 6, Major Triadic**, and **Minor Triadic** applications.
- ▶ Left-hand fingerings are extremely important, so observe the indicated fingerings. Arpeggios that span an area of 6-7 frets (No. 3, for example) require a left-hand neck position where the thumb is low on the neck, with the fingers in a more parallel line with the frets, with the hand reaching up to the neck from below.
- ▶ In order to play these patterns fast, the order of pickstrokes may need to be studied. **Strict alternate picking** (as explained in the appendix) means that each note is assigned a down or an upstroke from the start. A slide, hammer, or pull-off simply replaces a pickstroke, but does not change the predetermined picking assignment. A complete understanding of this is essential (see appendix for a full discussion of strict alternate picking). Without proper application of strict alternate picking, most guitarists will struggle with these repetitive patterns when they are played fast. Strict alternate picking eliminates the struggle, so...learn it! Later, after establishing picking control, try palm muting with the right hand as you pick.
- ▶ To increase the usability of these patterns, also learn to play each arpeggio starting from its highest note, beginning with a descending direction.
- ▶ Practical application of these arpeggios is demonstrated in several soloing etudes at the end of this chapter.
- ▶ Each set of arpeggios is referred to with two numbers, indicating the string on which the root note is located, and the finger that plays it. For example, all the arpeggios in SET 5-1 have their lowest root on the 5th string, fretted with the 1st finger.

outline for this chapter

I. Non-Shifting Arpeggios, in SEVEN SETS

SET 5-1..... p. 8 Arpeggios in this group have as their root "E" at the 7th fret, on the 5th string, played with L.H. first finger

SET 6-1..... p. 13 Arpeggios in this group have as their root "B" at the 7th fret, on the 6th string, played with L.H. first finger

SET 5-4..... p. 17 Arpeggios in this group have as their root "A" at the 12th fret, on the 5th string, played with L.H. fourth finger

SET 6-4..... p. 20 Arpeggios in this group have as their root "D" at the 10th fret, on the 6th string, played with L.H. fourth finger

SET 4-1..... p. 24 Arpeggios in this group have as their root "A" at the 7th fret, on the 4th string, played with L.H. first finger

SET 6-2..... p. 29 Arpeggios in this group have as their root "D" at the 10th fret, on the 6th string, played with L.H. 2nd finger

SET 5-2..... p. 32 Arpeggios in this group have as their root "G" at the 10th fret, on the 5th string, played with L.H. second finger

II. Practice Suggestions and Soloing Etudes

rapid-fire arpeggio patterns (set 5-1)

Arpeggios with the root on the 5th string, fretted with the 1st finger.

All arpeggios in this set are shown with "E" as the root. Each arpeggio is shown both in 16th notes and in triplets. In the initial stages of memorization, the student may wish to focus only on the first measure of each two bar pattern.

Play each arpeggio repetitively to establish muscle memory.



► No. 1 (Ex. 1-2)

Emi⁷ (16th note feel)

Ex. 1

Emi⁷ (triplet feel)

Ex. 2



► No. 2 (Ex. 3-4)

E⁷ (16ths)

Ex. 3

Ex. 4

E⁷ (triplets)

1 4 2 1 3 3 1 4 1 3 3 1 2 4 1 3 1 3 1 4 2 1 2 2 1 3 4 3 1 2 2 1 2 4 1 3

T
A
B

With so many patterns to memorize, a managed approach to learning is helpful initially. Focus on being able to play the 16th note version of only the Maj.7, Dom.7, mi7, and dim.7 arpeggios, played consecutively, on after the other. Do this in each arpeggio set. This will serve to establish familiarity with each set.



► No. 3 (Ex. 5-6)

Ex. 5

EMAJ⁷ (16ths)

1 4 2 1 2 2 1 4 1 2 2 1 2 4 1 4

T
A
B

Ex. 6

EMAJ⁷ (triplets)

1 4 2 1 2 2 1 4 2 2 1 2 4 1 4 1 4 1 4 2 1 2 2 1 4 4 1 2 2 1 2 1 4

T
A
B



► No. 4 (Ex. 7-8)

Edim⁷ (16ths)

Ex. 7

Musical notation for Ex. 7, Edim⁷ (16ths). The staff shows a melodic line in 4/4 time with 16th notes. The fretboard diagram below shows the corresponding fingerings for the guitar.

Fingerings: 1 4 2 1 4 3 1 4 1 3 4 1 2 4 1 3

Fretboard diagram: T (Treble), A (4th), B (5th). Fingering: 7 10 8 6 9 8 6 9 6 8 10 7 9 7 10 8 6 9 8 6 11 6 8 9 6 8 10 7 9

Edim⁷ (triplets)

Ex. 8

Musical notation for Ex. 8, Edim⁷ (triplets). The staff shows a melodic line in 6/8 time with triplets. The fretboard diagram below shows the corresponding fingerings for the guitar.

Fingerings: 1 4 2 1 4 3 1 4 1 3 4 1 2 4 1 3 1 3 1 3 4

Fretboard diagram: T (Treble), A (4th), B (5th). Fingering: 7 10 8 6 9 8 6 9 6 8 10 7 9 6 9 7 10 8 6 9 8 6 9 11 9 6 8 9 6 8 10 7 9



► No. 5 (Ex. 9-10)

Emi^{7(b5)} (16th note feel)

Ex. 9

Musical notation for Ex. 9, Emi^{7(b5)} (16th note feel). The staff shows a melodic line in 4/4 time with 16th notes. The fretboard diagram below shows the corresponding fingerings for the guitar.

Fingerings: 1 4 2 1 3 2 1 4 1 2 3 1 2 4 1 4

Fretboard diagram: T (Treble), A (4th), B (5th). Fingering: 7 10 8 7 9 8 6 10 6 8 9 7 8 10 7 10 7 10 8 7 9 8 6 12 6 8 9 7 8 10 7 10

Emi^{7(b5)} (triplets)

Ex. 10

Musical notation for Ex. 10, Emi^{7(b5)} (triplets). The staff shows a melodic line in 6/8 time with triplets. The fretboard diagram below shows the corresponding fingerings for the guitar.

Fingerings: 1 4 2 1 3 2 1 4 4 1 4 1 4 2 1 3 2 1 3 4 3 1 2 3 1 2 4 1 4

Fretboard diagram: T (Treble), A (4th), B (5th). Fingering: 7 10 8 7 9 8 6 10 6 8 9 7 8 10 7 10 6 10 7 10 8 7 9 8 6 10 12 10 6 8 9 7 8 10 7 10



► No. 6 (Ex. 11-12)

Ex. 11

Emi⁶ (16ths)

Ex. 12

Emi⁶ (triplets)



► No. 7 (Ex. 13-14)

Ex. 13

E Major triad (16ths)

Ex. 14

E Major triad (triplets)

E minor triad (16ths)

Ex. 16

E minor triad (triplets)

The example shows a musical score for guitar. The top staff is in treble clef, key of E major (one sharp), and 4/8 time. It contains a melody of eighth notes, with three groups of triplets indicated by a '3' and a slur. The bottom staff is a fretboard diagram for the guitar, with strings labeled T (top), A, and B (bottom). Fret numbers are written below the strings: 7, 10, 9, 9, 8, 7, 12, 7, 8, 9, 9, 10. The diagram illustrates the fret positions for the E minor triad (E, G, B) across the strings.

► **Don't forget...** It is highly recommended that you learn to pick each arpeggio with the strict alternate picking approach, as is described in the appendix of this book. Strict alternate picking is completely compatible with patterns that utilize hammers and pulls. Read the explanation in the appendix.

rapid-fire arpeggio patterns (set 6-1)

Arpeggios with the root on the 6th string, fretted with the 1st finger.

All arpeggios in this set are shown with "B" as the root. Practice all arpeggios in both 16ths and in triplets. In the initial stages of memorization, the student may wish to focus only on the first measure of each two bar pattern.

Play each arpeggio repetitively to establish muscle memory.



► No. 9 (Ex. 17)

Bmi⁷ (16ths OR triplets)

Ex. 17

Musical notation for Example 17, No. 9. The notation shows a two-measure pattern in 9/8 time. The first measure contains a triplet of eighth notes (B, C, D) and a triplet of eighth notes (E, F, G). The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the first measure: 1 3 2 1 2 1 4 3 1 3 1 3 4 1 2 1 2 3. The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the second measure: 1 3 2 1 2 3.



► No. 10 (Ex. 18)

B⁷ (16ths OR triplets)

Ex. 18

Musical notation for Example 18, No. 10. The notation shows a two-measure pattern in 9/8 time. The first measure contains a triplet of eighth notes (B, C, D) and a triplet of eighth notes (E, F, G). The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the first measure: 1 4 2 1 2 1 4 3 1 4 1 3 4 1 2 1 2 4. The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the second measure: 2.



► No. 11 (Ex. 19)

BMAJ⁷ (16ths OR triplets)

Ex. 19

Musical notation for Example 19, No. 11. The notation shows a two-measure pattern in 9/8 time. The first measure contains a triplet of eighth notes (B, C, D) and a triplet of eighth notes (E, F, G). The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the first measure: 1 4 2 1 2 1 4 4 1 4 1 4 4 1 2 1 2 4. The second measure contains a triplet of eighth notes (A, B, C) and a triplet of eighth notes (D, E, F). The fretboard diagram below shows the fingering for the second measure: 7 11 7 11 11 8 9 8 9 11 7 9 7 11 11 8 9 8 9 11.



► **No. 12** (Ex. 20)

Bdim⁷ (16ths OR triplets)

Ex. 20

Ex. 20

1 3 1 4 2 1 4 3 1 3 1 3 4 1 2 4 1 3

T
A
B

7 10 8 11 9 7 10 9 7 10 7 9 10 7 9 11 8 10 7 10 8 11 9 7 10 9 7 10 7 9 10 7 9 11 8 10



► **No. 13** (Ex. 21)

Bdim⁷ - Alternate Fingering

Ex. 21

Ex. 21

1 4 2 1 3 1 4 3 1 4 1 3 4 1 3 1 2 4

TAB

7 10 8 6 9 7 10 9 7 10 7 9 10 7 9 6 8 10



► **No. 14** (Ex. 22)

Bmi^{7(b5)} (16ths OR triplets)

Ex. 22

Ex. 22

The example shows a musical score for a guitar. The top staff is a treble clef with a 9/8 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff is a guitar fretboard diagram (TAB) with six lines. It uses numbers 1-10 to indicate frets. The diagram shows the fretting for the melody, with some notes beamed together. The notation includes repeat signs at the beginning and end of the phrase.

1 4 2 1 3 1 4 4 1 4 4 1 3 1 2 4

7 10 7 10 7 10 7 10 7 9 7 8 10 7 10 8 7 9 7 10 10 7 9 7 8 10

The **“hammer-on-from-nowhere”** is best executed when the fretting fingers are kept parallel to the frets, with the thumb low on the back of the neck. Swing the pinky-side of the hand with centrifugal force as you execute this hammer-on. (Remember: This technique is optional...you may simply pick the note instead.)



► **No. 15** (Ex. 23-24)

Bmi⁶ (16ths OR triplets)

Ex. 23

Musical notation for Ex. 23, Bmi⁶ (16ths OR triplets). The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The bass line is in bass clef. The melody consists of eighth and sixteenth notes. The bass line features fret numbers 7, 10, 9, 11, 9, 10, 7, 10, 9, 11, 9, 10, 7, 10, 9, 11, 9, 10.

Bmi⁶ - Alternate Fingering

Ex. 24

Musical notation for Ex. 24, Bmi⁶ - Alternate Fingering. The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The bass line is in bass clef. The melody consists of eighth and sixteenth notes. The bass line features fret numbers 7, 10, 9, 6, 9, 7, 7, 9, 7, 10, 7, 9, 7, 7, 9, 6, 9, 10.



► **No. 16** (Ex. 25-26)

B Major triad (16ths)

Ex. 25

Musical notation for Ex. 25, B Major triad (16ths). The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The bass line is in bass clef. The melody consists of eighth and sixteenth notes. The bass line features fret numbers 7, 11, 9, 9, 8, 11, 7, 11, 8, 9, 9, 11.

B Major triad (triplets)

Ex. 26

Musical notation for Ex. 26, B Major triad (triplets). The staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/8 time signature. The bass line is in bass clef. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The bass line features fret numbers 7, 11, 9, 8, 11, 7, 11, 8, 9, 11.



► **No. 17** (Ex. 27-28)

Ex. 27

B minor triad (16ths)

Ex. 28

B minor triad (triplets)

With so many patterns to memorize, try starting with just four arpeggios from each set...the 16th note feel Maj.7, Dom.7, mi.7 and dim.7. These arpeggios sound great when play consecutively in this order, and will serve as a foundational reference when it comes time to learn the other arpeggios in a given set.

rapid-fire arpeggio patterns (set 5-4)

Arpeggios with the root on the 5th string, fretted with the 4th finger.

All arpeggios in this set are shown with "A" as the root. Practice all arpeggios in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

Play each arpeggio repetitively to establish muscle memory.

***When playing Exercises 29-34 with a triplet feel, change the articulation of the last 3 notes to pick/pull-off/pick.**



► No. 18 (Ex. 29)

Ex. 29

A^mi⁷ (16ths OR triplets)



► No. 19 (Ex. 30)

Ex. 30

A⁷ (16ths OR triplets)



► No. 20 (Ex. 31)

Ex. 31

A^MA^J7 (16ths OR triplets)



► No. 21 (Ex. 32)

Adim⁷ (16ths OR triplets)

Ex. 32



► No. 22 (Ex. 33)

Ami^{7(b5)} (16ths OR triplets)

Ex. 33



► No. 23 (Ex. 34)

Ami⁶ (16ths OR triplets)

Ex. 34



► No. 24 (Ex. 35-36)

Ex. 35

A Major triad (16ths)

Ex. 36

A Major triad (triplets)



► No. 25 (Ex. 37-38)

Ex. 37

A minor triad (16ths)

Ex. 38

A minor triad (triplets)

When attempting challenging patterns in alternate picking, it may be helpful to try light palm-muting near the bridge, especially on arpeggios that are primarily one-note-per-string (as in the above arpeggio). Also, watch the pick move across the strings as you go through the arpeggio. This will help you settle into efficient use of motion.

rapid-fire arpeggio patterns (set 6-4)

Arpeggios with the root on the 6th string, fretted with the 4th finger.

All arpeggios in this set are shown with "D" as the root. Each arpeggio is shown in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

Play each arpeggio repetitively to establish muscle memory.

In this set of arpeggios, the Dom.7, Maj.7 and Major Triadic arpeggios actually use the 3rd finger to fret the root of the arpeggio.



► No. 26 (Ex. 39-40)

Dmi⁷ (16ths)

Ex. 39

Dmi⁷ (triplets OR 16ths)

Ex. 40



► **No. 27** (Ex. 41-42)

D⁷ (16ths)

Ex. 41

Ex. 42

D⁷ (triplets)



► **No. 28** (Ex. 43-44)

DMAJ⁷ (16ths)

Ex. 43

Ex. 44

DMAJ⁷ (triplets OR 16ths)



► No. 29 (Ex. 45-46)

Ddim⁷ (16ths)

Ex. 45

Ex. 45 musical notation for Ddim⁷ (16ths). The staff shows a melodic line in 4/4 time with a key signature of one sharp (F#). The fretboard diagram below the staff shows the corresponding fingerings for the left hand.

Fingerings for Ex. 45:

Melodic line: 4 2 1 3 1 4 3 1 4 1 3 4 1 3 1 2 (first measure); 4 1 3 4 3 2 (second measure)

Fretboard diagram: 10 8 6 9 7 10 9 10 7 9 6 8 (first measure); 10 8 6 9 7 10 9 10 7 9 6 8 (second measure)

Ex. 46

Ddim⁷ (Triplets or 16ths)

Ex. 46 musical notation for Ddim⁷ (Triplets or 16ths). The staff shows a melodic line in 6/8 time with a key signature of one sharp (F#). The fretboard diagram below the staff shows the corresponding fingerings for the left hand.

Fingerings for Ex. 46:

Melodic line: 1 4 2 1 3 1 4 3 1 4 (first measure); 3 3 3 3 (second measure)

Fretboard diagram: 7 10 8 6 9 7 10 9 10 7 9 6 8 10 (first measure); 7 10 8 6 9 7 10 9 10 7 9 6 8 10 (second measure)



► No. 30 (Ex. 47-48)

Dmi⁷(b5) (16ths)

Ex. 47

Ex. 47 musical notation for Dmi⁷(b5) (16ths). The staff shows a melodic line in 4/4 time with a key signature of two flats (Bb, Eb). The fretboard diagram below the staff shows the corresponding fingerings for the left hand.

Fingerings for Ex. 47:

Melodic line: 4 2 1 4 1 3 2 1 3 1 2 4 1 4 1 2 (first measure); 4 2 1 4 1 3 2 1 3 1 2 4 1 4 1 2 (second measure)

Fretboard diagram: 10 8 6 10 7 10 9 8 10 8 9 10 7 10 6 8 (first measure); 10 8 6 10 7 10 9 8 11 8 9 10 7 10 6 8 (second measure)

Ex. 48

Dmi⁷(b5) (triplets OR 16ths)

Ex. 48 musical notation for Dmi⁷(b5) (triplets OR 16ths). The staff shows a melodic line in 6/8 time with a key signature of two flats (Bb, Eb). The fretboard diagram below the staff shows the corresponding fingerings for the left hand.

Fingerings for Ex. 48:

Melodic line: 3 3 3 3 3 3 (first measure); 3 3 3 3 (second measure)

Fretboard diagram: 8 10 8 6 10 7 10 9 8 10 8 9 10 7 10 6 8 10 (first measure); 8 10 8 6 10 7 10 9 8 10 8 9 10 7 10 6 8 10 (second measure)



► **No. 31** (Ex. 49-50)

Dmi⁶ (16ths)

Ex. 49

4 2 1 3 1 4 4 1 4 1 4 4 1 3 1 2 4 2 1 3 1 4 4 1 4

TAB: 10 8 7 9 7 10 10 7 10 10 7 9 7 8 10 8 7 9 7 10 10 7 12 7 10 10 7 9 7 8

Ex. 50

Dmi⁶ (triplets)

1 4 2 1 3 1 4 4 1 4 1 4 4 1 3 1 2 4

TAB: 7 10 8 7 9 7 10 10 7 10 7 10 10 7 9 7 8 10



► **No. 32** (Ex. 51)

Ex. 51

D Major Triad (16ths OR triplets)

3 2 1 4 1 3 3 3 1 4 1 2

TAB: 10 9 7 12 7 10 10 10 7 12 7 9



► **No. 33** (Ex. 52)

Ex. 52

D minor triad (16ths OR triplets)

4 2 1 1 4 4 4 4 4 1 1 2

TAB: 10 8 7 7 10 10 10 10 7 7 8

rapid-fire arpeggio patterns (set 4-1)

Arpeggios with the root on the 4th string, fretted with the 1st finger.

All arpeggios in this set are shown with "A" as the root. Each arpeggio is shown in both 16ths and in triplets. Most of the arpeggios in this set are presented with the root as the second note, which increases their fluidity.

Play each arpeggio repetitively to establish muscle memory.



► No. 34 (Ex. 53-54)

Ami⁷ (16ths OR triplets)

Ex. 53

Ex. 54

Ami⁷ (triplets)



► **No. 35** (Ex. 55-56)

AMAJ⁷ (16ths OR triplets)

Ex. 55

Musical notation for Ex. 55, featuring a treble clef, key signature of two sharps (F# and C#), and a 9/8 time signature. The melody consists of eighth and sixteenth notes, with a slur over the first four notes and a 's' (sustained) marking above the fifth note. The fretboard diagram below shows fingerings: 1 4 2 2 2 1 4 1 2 1 2 4 1 4 1 2 1 4. The bass line is shown on a six-string guitar fretboard with fingerings: 7 11 9 9 10 9 12 9 10 9 9 11 7 11 7 9 7 11.

Ex. 56

A⁷ (triplets)

Musical notation for Ex. 56, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/8 time signature. The melody consists of eighth notes, with triplets marked over the first, second, and fourth measures. The fretboard diagram below shows fingerings: 1 3 2 1 3 1 3 1 2 4 1 4. The bass line is shown on a six-string guitar fretboard with fingerings: 7 11 9 8 10 9 10 8 9 11 7 10.



► **No. 36** (Ex. 57-58)

AMAJ⁷ (16ths OR triplets)

Ex. 57

Musical notation for Ex. 57, featuring a treble clef, key signature of two sharps (F# and C#), and a 9/8 time signature. The melody consists of eighth and sixteenth notes, with a slur over the first four notes and a 's' (sustained) marking above the fifth note. The fretboard diagram below shows fingerings: 1 4 2 2 2 1 4 1 2 1 2 4 1 4 1 2 1 4. The bass line is shown on a six-string guitar fretboard with fingerings: 7 11 9 9 10 9 12 9 10 9 9 11 7 11 7 9 7 11.

Ex. 58

AMAJ⁷ (triplets)

Musical notation for Ex. 58, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/8 time signature. The melody consists of eighth notes, with triplets marked over the first, second, and fourth measures. The fretboard diagram below shows fingerings: 1 4 2 1 2 1 2 1 2 4 1 4. The bass line is shown on a six-string guitar fretboard with fingerings: 7 11 9 9 10 9 10 9 9 11 7 11.



► **No. 37** (Ex. 59-60)

Ex. 59

Adim⁷ (16ths OR triplets)

Musical notation for Ex. 59, featuring a treble clef, 9/8 time signature, and a key signature of one flat. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is indicated by a TAB staff with fret numbers. Fingerings are shown as numbers 1-4 below the notes.

Fingering: 1 4 2 1 4 1 4 1 4 1 2 4 1 3 1 2 1 3

TAB: 7 10 8 7 10 8 11 8 10 7 8 10 7 9 6 8 6 9

Ex. 60

Adim⁷ (triplets)

Musical notation for Ex. 60, featuring a treble clef, 4/8 time signature, and a key signature of one flat. The melody consists of eighth notes with triplets. The bass line is indicated by a TAB staff with fret numbers. Fingerings are shown as numbers 1-4 below the notes.

Fingering: 1 4 2 1 4 2 4 1 2 4 1 3

TAB: 7 10 8 7 10 8 10 7 8 10 7 9



► **No. 38** (Ex. 61-62)

Ex. 61

Ami^{7(b5)} (16ths OR triplets)

Musical notation for Ex. 61, featuring a treble clef, 9/8 time signature, and a key signature of two flats. The melody consists of eighth and sixteenth notes with various accidentals. The bass line is indicated by a TAB staff with fret numbers. Fingerings are shown as numbers 1-4 below the notes.

Fingering: 1 4 2 1 3 1 4 1 3 1 2 4 1 4 1 2 1 4

TAB: 7 10 8 8 10 8 11 8 10 8 8 10 7 10 6 8 6 10

Ex. 62

Ami^{7(b5)} (triplets)

Musical notation for Ex. 62, featuring a treble clef, 4/8 time signature, and a key signature of two flats. The melody consists of eighth notes with triplets. The bass line is indicated by a TAB staff with fret numbers. Fingerings are shown as numbers 1-4 below the notes.

Fingering: 1 4 2 1 3 1 3 1 2 4 1 4

TAB: 7 10 8 8 10 8 10 8 8 10 7 10



► **No. 39** (Ex. 63-64)

Ex. 63

Ami⁶ (16ths OR triplets)

Musical notation for Ex. 63, showing a guitar solo in 9/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with triplets indicated. The bass line consists of eighth and sixteenth notes, with triplets indicated. The fret numbers are written below the notes.

Fret numbers: 1 4 3 1 3 1 4 1 4 1 3 4 1 3 1 2 1 3

Bass line fret numbers: 7 10 9 7 10 8 12 8 10 7 9 10 7 9 7 8 7 9

Ex. 64

Ami⁶ (triplets)

Musical notation for Ex. 64, showing a guitar solo in 4/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one sharp (F#). The melody consists of eighth notes, with triplets indicated. The bass line consists of eighth notes, with triplets indicated. The fret numbers are written below the notes.

Fret numbers: 1 4 3 1 4 2 4 1 3 4 1 3

Bass line fret numbers: 7 10 9 7 10 8 10 7 9 10 7 9



► **No. 40** (Ex. 65-66)

Ex. 65

A Major Triad (16ths)

Musical notation for Ex. 65, showing a guitar solo in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with triplets indicated. The bass line consists of eighth and sixteenth notes, with triplets indicated. The fret numbers are written below the notes.

Fret numbers: 1 4 2 3 2 4 1 1 1 4 2 3 2 4 1 1

Bass line fret numbers: 7 11 9 10 9 11 7 7 7 11 9 9 11 7 7

Ex. 66

A Major Triad (triplets)

Musical notation for Ex. 66, showing a guitar solo in 6/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is two sharps (F# and C#). The melody consists of eighth notes, with triplets indicated. The bass line consists of eighth notes, with triplets indicated. The fret numbers are written below the notes.

Fret numbers: 1 4 2 3 2 4 1 1 3 1 4 2 3 2 4 1 1 3

Bass line fret numbers: 7 11 9 10 9 11 7 7 7 11 9 9 11 7 7 9



► **No. 41** (Ex. 67-68)

Ex. 67

A Minor Triad (16ths)

rapid-fire arpeggio patterns (set 6-2)

Arpeggios with the root on the 6th string, fretted with the 2nd finger.

All arpeggios in this set are shown with "D" as the root. Each arpeggio is shown in both 16ths and in triplets.

Play each arpeggio repetitively to establish muscle memory.



► No. 42 (Ex. 69)

Dmi⁷ (16ths OR triplets)

Ex. 69



► No. 43 (Ex. 70)

D⁷ (16ths OR triplets)

Ex. 70



► **No. 44** (Ex. 71)

DMAJ⁷ (16ths OR triplets)

Ex. 71



► **No. 45** (Ex. 72)

Ddim⁷ (16ths OR triplets)

Ex. 72



► **No. 46** (Ex. 73)

Dmi7(b⁵) (16ths OR triplets)

Ex. 73



► **No. 47** (Ex. 74)

Dmi⁶ (16ths OR triplets)

Ex. 74

Musical notation for Ex. 74, No. 47. The piece is in 9/8 time and features a Dmi⁶ chord. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 9/8 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated. Below the staff is a guitar TAB with fret numbers 10, 8, 12, 9, 12, 10, 10, 12, 10, 13, 10, 12, 10, 10, 12, 9, 12, 8. The TAB is labeled 'T A B' on the left.



► **No. 48** (Ex. 75)

D Major Triad (16ths OR triplets)

Ex. 75

Musical notation for Ex. 75, No. 48. The piece is in 6/8 time and features a D Major Triad. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated. Below the staff is a guitar TAB with fret numbers 10, 9, 12, 11, 10, 10, 14, 10, 10, 11, 12, 9. The TAB is labeled 'T A B' on the left.



► **No. 49** (Ex. 76)

D minor triad (16ths OR triplets)

Ex. 76

Musical notation for Ex. 76, No. 49. The piece is in 6/8 time and features a D minor triad. The notation includes a treble clef staff with a key signature of one flat (Bb) and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated. Below the staff is a guitar TAB with fret numbers 10, 8, 12, 10, 10, 10, 13, 10, 10, 10, 12, 8. The TAB is labeled 'T A B' on the left.

rapid-fire arpeggio patterns (set 5-2)

Arpeggios with the root on the 5th string, fretted with the 2nd finger.

All arpeggios in this set are shown with "G" as the root. Each arpeggio is shown in both 16ths and in triplets. (The min7(b5) and min6 are shown with the 3rd finger on the root.)

Play each arpeggio repetitively to establish muscle memory.



► No. 50 (Ex. 77-79)

Ex. 77

Gm7 (16ths)

1 2 1 4 2 1 3 2

TAB

Ex. 78

Gmi7 (triplets)

2 3 1 4 2 1 3 2 3 1 2 4 1

TAB

Ex. 79

Gmi7 (alternate fingering)

1 2 1 4 1 3 2 1 4 1 2 3 1 4 1 2 1 2

TAB



► No. 51 (Ex. 80-82)

Ex. 80

G⁷ (16ths)

Musical notation for Ex. 80, G⁷ (16ths). The exercise is in 4/4 time. The staff shows a sequence of 16th notes with fingerings: 1 2 1 4 2 1 4 2 4 1 2 4 1 2 1 2. The TAB staff shows the corresponding fret numbers: 8 10 9 12 10 8 12 10 12 8 10 12 9 10 8 10.

Ex. 81

G⁷ (triplets)

Musical notation for Ex. 81, G⁷ (triplets). The exercise is in 4/8 time. The staff shows a sequence of eighth notes with fingerings: 2 1 4 2 1 4 2 4 1 2 4 1. The TAB staff shows the corresponding fret numbers: 10 9 12 10 8 12 10 12 8 10 12 9.

Ex. 82

G⁷ (alternate fingering)

Musical notation for Ex. 82, G⁷ (alternate fingering). The exercise is in 9/8 time. The staff shows a sequence of eighth notes with fingerings: 1 2 1 4 1 3 3 1 4 1 3 3 1 4 1 2 1 2. The TAB staff shows the corresponding fret numbers: 8 10 9 12 10 12 12 10 13 10 12 12 10 12 9 10 8 10.



► **No. 52** (Ex. 83-85)

GMAJ⁷ (16ths)

Ex. 83

Musical notation for Ex. 83, GMAJ⁷ (16ths). The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth-note pairs. The fretboard diagram below shows the corresponding fingerings for the left hand on a six-string guitar.

Fingerings (Left Hand):

Melody: 1 2 1 4 3 1 4 2 4 2 3 4 1 2 1 2

Bass: 9 10 9 12 11 8 12 10 12 8 11 12 9 10 9 10

Ex. 84

GMAJ⁷ (triplets)

Musical notation for Ex. 84, GMAJ⁷ (triplets). The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#) and a 4/8 time signature. The melody consists of eighth-note triplets. The fretboard diagram below shows the corresponding fingerings for the left hand on a six-string guitar.

Fingerings (Left Hand):

Melody: 2 1 4 3 1 4 2 4 1 3 4 1

Bass: 10 9 12 11 8 12 10 12 8 11 12 9

Ex. 85

GMAJ⁷ (alternate fingering)

Musical notation for Ex. 85, GMAJ⁷ (alternate fingering). The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#) and a 9/8 time signature. The melody consists of eighth-note pairs. The fretboard diagram below shows the corresponding fingerings for the left hand on a six-string guitar.

Fingerings (Left Hand):

Melody: 1 2 1 4 2 3 3 1 4 1 3 3 2 4 1 2 1 2

Bass: 9 10 9 12 11 12 12 10 14 10 12 12 11 12 9 10 9 10



► **No. 53** (Ex. 86)

Gdim⁷ (16ths OR triplets)

Ex. 86

Musical notation for Ex. 86, Gdim⁷ (16ths OR triplets). The staff shows a melodic line in treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The melody consists of eighth-note pairs. The fretboard diagram below shows the corresponding fingerings for the left hand on a six-string guitar.

Fingerings (Left Hand):

Melody: 2 1 4 2 1 3 1 4 1 4 1 2 4 1 2 4 1 4

Bass: 10 8 11 9 8 11 9 11 8 9 11 8 10 12 9 12



► **No. 54** (Ex. 87-88)

Gmi^{7(b5)} (16ths)

Ex. 87

Musical notation for Ex. 87, Gmi^{7(b5)} (16ths). The staff shows a sequence of notes with fingerings: 1 3 1 4 3 1 3 2 4 1 3 4 1 3 1 2. The TAB staff shows fret numbers: 8 10 8 11 10 8 11 9 11 8 10 11 8 10 8 9.

Ex. 88

Gmi^{7(b5)} (triplets)

Musical notation for Ex. 88, Gmi^{7(b5)} (triplets). The staff shows a sequence of notes with fingerings: 3 1 4 3 1 4 2 4 1 3 4 1. The TAB staff shows fret numbers: 10 8 11 10 8 11 9 11 8 10 11 8.



► **No. 55** (Ex. 89-90)

Gmi⁶ (16ths)

Ex. 89

Musical notation for Ex. 89, Gmi⁶ (16ths). The staff shows a sequence of notes with fingerings: 1 3 1 4 2 1 4 3 4 1 2 4 1 3 1 3. The TAB staff shows fret numbers: 7 10 8 12 9 8 11 10 11 8 9 12 8 10 7 10.

Ex. 90

Gmi⁶ (triplets)

Musical notation for Ex. 90, Gmi⁶ (triplets). The staff shows a sequence of notes with fingerings: 3 1 4 2 1 4 3 4 1 2 4 1. The TAB staff shows fret numbers: 10 8 12 9 8 11 10 11 8 9 12 8.



► **No. 56** (Ex. 91)

G Major Triad (16ths OR triplets)

Ex. 91

Musical notation for Ex. 91, G Major Triad (16ths OR triplets). The notation shows a treble clef, key signature of one sharp (F#), and a 6/8 time signature. The melody consists of two phrases, each with a repeat sign. The first phrase has notes G4, A4, B4, G4, F#4, E4, D4, C4. The second phrase has notes G4, A4, B4, G4, F#4, E4, D4, C4. The fretboard diagram below shows the corresponding fret numbers for the first and second strings.

String	1	2	3	4	5	6	7	8	9	10	11	12
First String	2	1	4	4	2	1	4	1	2	4	4	1
Second String	10	9	12	12	12	10	15	10	12	12	12	9



► **No. 57** (Ex. 92)

G minor triad (16ths OR triplets)

Ex. 92

Musical notation for Ex. 92, G minor triad (16ths OR triplets). The notation shows a treble clef, key signature of two flats (Bb, Eb), and a 6/8 time signature. The melody consists of two phrases, each with a repeat sign. The first phrase has notes G4, Ab4, Bb4, G4, F4, Eb4, D4, C4. The second phrase has notes G4, Ab4, Bb4, G4, F4, Eb4, D4, C4. The fretboard diagram below shows the corresponding fret numbers for the first and second strings.

String	1	2	3	4	5	6	7	8	9	10	11	12
First String	2	1	4	4	2	1	4	1	2	4	4	
Second String	10	8	12	12	11	10	15	10	11	12	12	8

soloing etudes & practice suggestions

(using rapid-fire arpeggios)

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practice suggestion #1

Playing all arpeggios (from a given set) consecutively to imprint into muscle memory.

In this demonstration, we are using SET 1-5, and the arpeggios are played with a 16th note feel. Exercise the same series of arpeggios in their triplet forms as well. Then, repeat this same procedure for EACH ARPEGGIO SET!.

Play each arpeggio twice, then move on to the next arpeggio. Practice daily



► No. 58 (Ex. 93)

Ex. 93 E^{MAJ}7

First arpeggio exercise (E^{MAJ}7) in 4/4 time. The exercise is shown in standard notation and guitar TAB. The TAB includes fret numbers and fingerings for both hands.

Standard notation: E^{MAJ}7 arpeggio (E, G#, A, B) played in a 16th note feel.

Guitar TAB: E^{MAJ}7 arpeggio (E, G#, A, B) played in a 16th note feel.

E⁷

Second arpeggio exercise (E⁷) in 4/4 time. The exercise is shown in standard notation and guitar TAB. The TAB includes fret numbers and fingerings for both hands.

Standard notation: E⁷ arpeggio (E, G, A, B, D) played in a 16th note feel.

Guitar TAB: E⁷ arpeggio (E, G, A, B, D) played in a 16th note feel.

E^{mi}7

Third arpeggio exercise (E^{mi}7) in 4/4 time. The exercise is shown in standard notation and guitar TAB. The TAB includes fret numbers and fingerings for both hands.

Standard notation: E^{mi}7 arpeggio (E, G, A, B, D) played in a 16th note feel.

Guitar TAB: E^{mi}7 arpeggio (E, G, A, B, D) played in a 16th note feel.

E^{mi}6

Fourth arpeggio exercise (E^{mi}6) in 4/4 time. The exercise is shown in standard notation and guitar TAB. The TAB includes fret numbers and fingerings for both hands.

Standard notation: E^{mi}6 arpeggio (E, G, A, B, D) played in a 16th note feel.

Guitar TAB: E^{mi}6 arpeggio (E, G, A, B, D) played in a 16th note feel.

EMaj triad

Ex. 93 (cont.) E Maj triad

1 4 2 2 2 1 4

TAB

7 11 9 9 9 7 12 7 9 9 9 11 7 9

EMin triad

E Min triad

The image shows the E minor triad in standard musical notation and guitar TAB. The standard staff is in treble clef with a key signature of one sharp (F#). The triad is played in a descending sequence: E4 (quarter), D4 (quarter), C4 (half). The guitar TAB is on a six-string staff, showing the fret numbers for each string: 7 (E), 9 (D), 9 (C), 8 (B), 7 (A), 12 (G), 7 (F), 8 (E), 9 (D), 9 (C), 10 (B), 7 (A), 7 (G), 7 (F), 7 (E).

Emi7(b5)

 Edim^7

practice suggestion #1a

Playing all arpeggios (from a given set) consecutively to imprint into muscle memory.

In this demonstration, we are using SET 6-1, and the arpeggios are played with a triplet feel. In addition, each arpeggio is started from its highest note. Practice EACH ARPEGGIO SET with this type of activity.

Play each arpeggio twice, then move on to the next arpeggio. Practice daily.



► No. 59 (Ex. 94)

Ex. 94

BMAJ⁷

B⁷

Bmi⁷

► No. 94 (cont.)

Ex. 94 cont.

Bmi⁶

BMaj triad **BMin triad**

Bmi^{7(b5)}

Bdim⁷

practice suggestion #2

Playing one arpeggio type through the cycle of 4ths, in one area of the neck.

In this study, the Maj7 arpeggio is played in all 12 keys, with the fretting hand positioned around the 7th fret. This is an effective way to imprint arpeggios into muscle memory and increase familiarity and availability.

Play each arpeggio twice, then move on to the next arpeggio. Practice daily.



► No. 60 (Ex. 95)

Ex. 95 CMAJ7 (Set 6-2) FMAJ7 (Set 5-2)

B \flat MAJ7 (Set 6-1)

E \flat MAJ7 (Set 5-1) A \flat MAJ7 (Set 4-1)

The musical notation for Example 95 consists of four exercises, each with a treble clef staff and a guitar TAB staff. The exercises are for CMAJ7, FMAJ7, B \flat MAJ7, and E \flat MAJ7. Each exercise includes a melodic line and a TAB staff with fret numbers and picking patterns. The exercises are arranged in two rows of two.

CMAJ7 (Set 6-2): The melodic line starts on C4, moves up stepwise to G4, and then back down to C4. The TAB staff shows frets 7, 8, 9, 10, 9, 8, 7, 8, 9, 10, 9, 8, 7, 8. The picking pattern is 1 2.

FMAJ7 (Set 5-2): The melodic line starts on F4, moves up stepwise to C5, and then back down to F4. The TAB staff shows frets 7, 8, 9, 10, 9, 8, 7, 8, 9, 10, 9, 8, 7, 8. The picking pattern is 1 2 3 4 2 3 3 1 4.

B \flat MAJ7 (Set 6-1): The melodic line starts on B \flat 4, moves up stepwise to F5, and then back down to B \flat 4. The TAB staff shows frets 6, 10, 8, 7, 8, 7, 10, 10, 6, 10, 6, 10, 10, 7, 8, 7, 8, 10. The picking pattern is 1 4 2 1 2 1 4 4 1 4.

E \flat MAJ7 (Set 5-1): The melodic line starts on E \flat 4, moves up stepwise to B \flat 4, and then back down to E \flat 4. The TAB staff shows frets 6, 10, 8, 7, 8, 6, 10, 6, 8, 7, 8, 10, 6, 10. The picking pattern is 1 4 2 1 2 2 1 4.

A \flat MAJ7 (Set 4-1): The melodic line starts on A \flat 4, moves up stepwise to E \flat 5, and then back down to A \flat 4. The TAB staff shows frets 6, 10, 8, 9, 8, 9, 8, 10, 6, 10, 6, 10, 6, 10. The picking pattern is 1 4 2 1 2 1 2.

Ex. 95 cont.

D \flat MAJ7 (Set 6-4)G \flat MAJ7 (Set 5-4)

Two musical systems. The first system is for D \flat MAJ7 (Set 6-4) in 9/8 time. It features a treble staff with a melodic line and a bass staff with a guitar tablature line. The tablature includes fingerings: 2 3 2 1 4 1 4 3 2 3. The second system is for G \flat MAJ7 (Set 5-4) in 9/8 time, with a similar melodic and tablature structure. The tablature includes fingerings: 2 3 2 1 1 2 1 4.

BMAJ7 (Set 6-1)

A musical system for BMAJ7 (Set 6-1) in 4/4 time. It consists of a treble staff with a melodic line and a bass staff with a guitar tablature line. The tablature includes fingerings: 1 4 2 1 2 1 4 4 1 4.

E \sharp MAJ7 (Set 5-1)A \sharp MAJ7 (Set 4-1)

Two musical systems. The first system is for E \sharp MAJ7 (Set 5-1) in 4/4 time, with a treble staff and a bass staff containing a guitar tablature with fingerings: 1 4 2 1 2 2 1 4. The second system is for A \sharp MAJ7 (Set 4-1) in 4/4 time, with a treble staff and a bass staff containing a guitar tablature with fingerings: 1 4 2 1 2 1 2.

D \sharp MAJ7 (Set 6-4)G \sharp MAJ7 (Set 5-4)

Two musical systems. The first system is for D \sharp MAJ7 (Set 6-4) in 9/8 time, with a treble staff and a bass staff containing a guitar tablature with fingerings: 2 3 2 1 4 1 4 3 2 3. The second system is for G \sharp MAJ7 (Set 5-4) in 9/8 time, with a treble staff and a bass staff containing a guitar tablature with fingerings: 2 3 2 1 1 2 1 4.

practice suggestion #2a

Playing one arpeggio type through the cycle of 4ths, in one area of the neck.

In this study, the dim7 arpeggio is played in all 12 keys, with the fretting hand positioned around the 9th fret, and a triplet feel is used. Practice suggestions #2 and #2a should be applied to all arpeggio types.

Play each arpeggio twice, then move on to the next arpeggio.



► No. 61 (Ex. 96)

Ex. 96

A^{dim}7 (Set 5-4)

TAB: 9 12 10 8 11 10 8 11 8 10 11 8 10 12 9 11 8 11

D^{dim}7 (Set 6-2)

TAB: 10 8 11 9 12 10 9 12 10 13 10 12 9 10 12 9 11 8

G^{dim}7 (Set 5-2)

TAB: 10 8 11 9 8 11 9 12 9 11 8 9 11 8 10 12 9 12

Ex. 96 cont.

Cdim⁷

(Set 6-1)

Musical notation for Cdim⁷ (Set 6-1). The staff shows a sequence of notes with fingerings (1, 3, 1, 4, 2, 1, 3, 1, 4, 1, 4) and triplets. The TAB staff shows fret numbers: 8, 11, 9, 12, 10, 8, 11, 10, 8, 11, 8, 10, 11, 8, 10, 12, 9, 11.

Fdim⁷

(Set 6-4)

Musical notation for Fdim⁷ (Set 6-4). The staff shows a sequence of notes with fingerings (1, 4, 2, 1, 4, 2, 1, 3, 1, 4, 4) and triplets. The TAB staff shows fret numbers: 10, 13, 11, 9, 12, 10, 9, 12, 10, 13, 10, 12, 9, 10, 12, 9, 11, 13.

Bbdim⁷

(Set 5-4)

Musical notation for Bbdim⁷ (Set 5-4). The staff shows a sequence of notes with fingerings (1, 4, 2, 1, 4, 3, 1, 4) and triplets. The TAB staff shows fret numbers: 10, 13, 11, 9, 12, 11, 9, 12, 9, 11, 12, 9, 11, 13, 10, 12, 9, 12.

Ebdim⁷

(Set 6-2)

Musical notation for Ebdim⁷ (Set 6-2). The staff shows a sequence of notes with fingerings (2, 1, 3, 1, 4, 2, 1, 3, 1, 4, 4) and triplets. The TAB staff shows fret numbers: 11, 9, 12, 10, 13, 11, 10, 13, 11, 14, 11, 13, 10, 11, 13, 10, 12, 9.

Abdim⁷

(Set 5-1)

Musical notation for Abdim⁷ (Set 5-1). The staff shows a sequence of notes with fingerings (1, 4, 2, 1, 4, 3, 1, 4, 1, 4, 1, 3, 3) and triplets. The TAB staff shows fret numbers: 11, 14, 12, 10, 13, 12, 10, 13, 16, 19, 16, 13, 10, 12, 13, 10, 12, 14.

Ex. 96 cont.

D^bdim⁷
3

(Set 6-1)

Musical notation for Ex. 96 cont. (Set 6-1) in **D^bdim⁷** mode. The notation includes a treble staff with a melodic line and a bass staff with a guitar tablature. The melodic line features triplets and slurs, with fingerings 1, 3, 1, 4, 2, 1, 4, 3, 1, 4. The tablature shows fret numbers 9, 12, 10, 13, 11, 9, 12, 11, 12, 9, 11, 13, 10, 12.

F[#]dim⁷
3

(Set 5-1)

Musical notation for Ex. 96 cont. (Set 5-1) in **F[#]dim⁷** mode. The notation includes a treble staff with a melodic line and a bass staff with a guitar tablature. The melodic line features triplets and slurs, with fingerings 1, 4, 2, 1, 4, 3, 1, 4. The tablature shows fret numbers 9, 12, 10, 8, 11, 10, 11, 8, 10, 12, 9, 11, 8, 11.

Bdim⁷
3

(Set 4-1)

Musical notation for Ex. 96 cont. (Set 4-1) in **Bdim⁷** mode. The notation includes a treble staff with a melodic line and a bass staff with a guitar tablature. The melodic line features triplets and slurs, with fingerings 1, 4, 2, 1, 3, 1, 4. The tablature shows fret numbers 9, 12, 10, 9, 12, 10, 13, 10, 12, 9, 10, 12, 9, 11, 8, 10, 8, 11.

E^bdim⁷
3

(Set 6-4)

Musical notation for Ex. 96 cont. (Set 6-4) in **E^bdim⁷** mode. The notation includes a treble staff with a melodic line and a bass staff with a guitar tablature. The melodic line features triplets and slurs, with fingerings 1, 4, 2, 1, 4, 2, 1, 3, 1, 4, 4. The tablature shows fret numbers 9, 12, 10, 8, 11, 9, 8, 11, 9, 12, 9, 11, 8, 9, 11, 8, 10, 12.

practice suggestion #3

Expanding useability by practicing a given rhythmic phrase from each note in an arpeggio.

In this study, a one-measure rhythmic pattern is started from every note in the C7 arpeggio from SET 6-2. The resulting familiarity greatly increases control in using a given arpeggio pattern. Practice suggestion #3a shows practical application.

Play each measure twice to imprint into muscle memory, then move on to the next measure.



► **No. 62** (Ex. 97)

Ex. 97

C7

First system of musical notation for Ex. 97, C7. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The first measure contains a rhythmic phrase starting on C4, with fingerings 1 2 1 4 2 4 3 2 1 2. The second measure contains a rhythmic phrase starting on E4, with fingerings 2 4 3 2 1. The TAB staff shows the corresponding fret numbers for each note.

Second system of musical notation for Ex. 97, C7. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The first measure contains a rhythmic phrase starting on G4, with fingerings 1 4 2 4 3 2 1 2. The second measure contains a rhythmic phrase starting on Bb4, with fingerings 4 2. The TAB staff shows the corresponding fret numbers for each note.

Third system of musical notation for Ex. 97, C7. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The first measure contains a rhythmic phrase starting on D5, with fingerings 2 4. The second measure contains a rhythmic phrase starting on F5, with fingering 4. The TAB staff shows the corresponding fret numbers for each note.

Fourth system of musical notation for Ex. 97, C7. It consists of a treble clef staff in 4/4 time and a guitar TAB staff. The first measure contains a rhythmic phrase starting on Ab5, with fingering 3. The second measure contains a rhythmic phrase starting on C6, with fingering 2. The TAB staff shows the corresponding fret numbers for each note.

Ex. 97 cont.

C⁷

First system of musical notation for Ex. 97 cont. in C⁷, 4/4 time. The system includes a treble staff with a melody and a bass staff with guitar tablature. The tablature uses numbers 1-10 to indicate fret positions and includes slurs and ties. The system is divided into two measures by a double bar line.

Second system of musical notation for Ex. 97 cont. in C⁷, 4/4 time. The system includes a treble staff with a melody and a bass staff with guitar tablature. The tablature uses numbers 1-10 to indicate fret positions and includes slurs and ties. The system is divided into two measures by a double bar line.

Third system of musical notation for Ex. 97 cont. in C⁷, 4/4 time. The system includes a treble staff with a melody and a bass staff with guitar tablature. The tablature uses numbers 1-10 to indicate fret positions and includes slurs and ties. The system is divided into two measures by a double bar line.

Fourth system of musical notation for Ex. 97 cont. in C⁷, 4/4 time. The system includes a treble staff with a melody and a bass staff with guitar tablature. The tablature uses numbers 1-10 to indicate fret positions and includes slurs and ties. The system is divided into two measures by a double bar line.

Fifth system of musical notation for Ex. 97 cont. in C⁷, 4/4 time. The system includes a treble staff with a melody and a bass staff with guitar tablature. The tablature uses numbers 1-10 to indicate fret positions and includes slurs and ties. The system is divided into two measures by a double bar line.

practice suggestion #3a

Applying the principal presented in practice suggestion #3 to a chord progression.

The point is...learn to start your arpeggios from any note in the arpeggio!



► No. 63 (Ex. 98)

Ex. 98

E^{MAJ}7 (Set 5-4)

C^{#mi}7 (Set 5-1)

A^{MAJ}7 (Set 6-2)

B7 (Set 6-4)

The musical score for Ex. 98 is divided into four sections, each representing a different chord and a specific arpeggio set. Each section contains a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Below each staff is a guitar TAB staff. The exercises are: 1. E Major 7th chord (Set 5-4), 2. C# minor 7th chord (Set 5-1), 3. A Major 7th chord (Set 6-2), and 4. B7 chord (Set 6-4). Each exercise shows two measures of music with arpeggiated notes and corresponding fret numbers on the TAB staff.

practice suggestion #4

The diatonic arpeggios of one key played consecutively, along the neck (using 5-2).

For this demonstration, the diatonic arpeggios in key of C Major are shown, using the fingerings of SET 5-2 exclusively. This same approach should be followed using the OTHER arpeggio sets as well, in this key and other keys.



► No. 64 (Ex. 99)

Ex. 99

CMAJ⁷

Dmi⁷

Emi⁷

FMAJ⁷

G⁷

Ami⁷

Bmi⁷(b5)

CMAJ⁷

The musical score for Ex. 99 consists of four systems, each containing a treble clef staff and a guitar-specific TAB staff. The chords and their corresponding fingerings are as follows:

- CMAJ⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 2, 3, 2, 5, 4, 1, 5, 3, 5, 1, 4, 5, 2, 3, 2, 3.
- Dmi⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 3, 5, 3, 7, 5, 3, 6, 5, 6, 3, 5, 7, 3, 5, 3, 5.
- Emi⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 5, 7, 5, 9, 7, 5, 8, 7, 8, 5, 7, 9, 5, 7, 5, 7.
- FMAJ⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 7, 8, 7, 10, 9, 6, 10, 8, 10, 6, 9, 10, 7, 8, 7, 8.
- G⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 8, 10, 9, 12, 10, 8, 12, 10, 12, 8, 10, 12, 9, 10, 8, 10.
- Ami⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 10, 12, 10, 14, 12, 10, 13, 12, 13, 10, 12, 14, 10, 12, 10, 12.
- Bmi⁷(b5)**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 12, 14, 12, 15, 14, 12, 15, 13, 15, 12, 14, 15, 12, 14, 12, 13.
- CMAJ⁷**: Treble staff shows a sequence of eighth notes. TAB staff shows fret numbers: 14, 15, 14, 17, 16, 13, 17, 15, 17, 13, 16, 17, 14, 15, 14, 15.

Ex. 99 cont. Bmi⁷(b5)

Ami⁷

T 12 15 13 15 12 14
A 12 14 12 15 14 12 13
B 12 14 12 15 14 12 13

G⁷ FMAJ⁷

T 8 12 10 12 8 10
A 8 10 9 12 10 12 9 10 8 10
B 8 10 9 12 10 12 9 10 8 10

Emi⁷ Dmi⁷

T 5 7 5 9 7 5 8 7 8 5 7 9 5 7 5 7
A 5 7 5 9 7 5 8 7 8 5 7 9 5 7 5 7
B 5 7 5 9 7 5 8 7 8 5 7 9 5 7 5 7

CMAJ⁷

T 2 3 2 5 4 1 5 3 5 1 4 5 2 3 2 3
A 2 3 2 5 4 1 5 3 5 1 4 5 2 3 2 3
B 2 3 2 5 4 1 5 3 5 1 4 5 2 3 2 3

practice suggestion #4a

The diatonic arpeggios of one key played consecutively, along the neck (using set 5-1).

For this demonstration, the diatonic arpeggios in key of C Dorian (same as B \flat Major) are shown, using the fingerings of SET 5-1 exclusively. This exercise can be applied to any key, ascending one arpeggio then descending the next.



► **No. 65** (Ex. 100)

Ex. 100

Cmi⁷

Dmi⁷

E \flat MAJ⁷

F⁷

Gmi⁷

A⁻mi⁷(\flat 5)

T
A
B

T
A
B

T
A
B

Ex. 100 cont. $B\flat MAJ^7$

Ex. 100 cont. $B\flat MAJ^7$

Cmi^7

TAB: s 13 17 15 14 15 15 13 17 18 15 16 17 15 17 18 15 s

$B\flat MAJ^7$

$Ami^7(b5)$

TAB: s 13 17 15 14 15 15 13 17 15 11 13 14 12 13 15 12 s

Gmi^7

F^7

TAB: s 10 13 12 10 12 11 10 13 11 8 10 10 8 10 12 8 s

$E\flat MAJ^7$

Dmi^7

TAB: s 6 10 8 7 8 8 6 10 8 5 6 7 5 7 8 5 s

practice suggestion #5

Diatonic rapid-fire arpeggios of one key played consecutively, in one hand position.

This study demonstrates the diatonic arpeggios of the key of C Major played in one fretboard area. And, since there are 7 possible fingerings for each arpeggio, this progression could also be played in 6 other fingerings/locations for this same key!



► No. 66 (Ex. 101)

Ex. 101

Diagram illustrating the diatonic rapid-fire arpeggios of the key of C Major, played consecutively in one hand position. The diagram shows four sets of arpeggios, each with a specific chord and fingering set:

- CMAJ⁷ (Set 6-2)**: Arpeggio starting on C4, moving up to G4, then down to C4. Fingering: 7 8 7 8 9 10 9 8 7 8 9 10 9 8 7 8.
- Dmi⁷ (Set 6-4)**: Arpeggio starting on D4, moving up to A4, then down to D4. Fingering: 10 8 7 10 7 10 10 8 10 8 10 10 7 10 7 8.
- Emi⁷ (Set 5-1)**: Arpeggio starting on E4, moving up to B4, then down to E4. Fingering: 7 10 9 7 9 8 7 10 7 8 9 7 9 10 7 10.
- FMAJ⁷ (Set 5-2)**: Arpeggio starting on F4, moving up to C5, then down to F4. Fingering: 7 8 7 10 9 6 10 8 10 6 9 10 7 8 7 8.
- G⁷ (Set 5-4)**: Arpeggio starting on G4, moving up to D5, then down to G4. Fingering: 8 10 9 7 10 8 7 10 7 8 10 7 9 10 8 10.
- Ami⁷ (Set 4-1)**: Arpeggio starting on A4, moving up to E5, then down to A4. Fingering: 7 10 9 8 10 8 10 8 9 10 7 10 7 8 7 10.
- Bmi⁷(b5) (Set 6-1)**: Arpeggio starting on B4, moving up to F#5, then down to B4. Fingering: 7 10 8 7 9 7 10 10 7 10 10 7 9 7 8 10.

The diagram uses a standard musical staff with a treble clef and a key signature of one sharp (F#). The arpeggios are shown in a rapid-fire sequence, with the fingering numbers (7, 8, 9, 10) indicating the fretboard positions for each note.

practice suggestion #6

Diatonic rapid-fire arpeggios of one key played non-consecutive order, in one position.

This study demonstrates the diatonic arpeggios of C Major played in the following order: I-vi-ii-V-iii-vi-IV-vii. This is a highly practical exercise, and an important complement to playing the arpeggios in consecutive order.

As with example No. 101, transfer this study to all fingerings in C major, & to all keys.



► No. 67 (Ex. 102)

Ex. 102

CMAJ⁷ (Set 6-2)

Ami⁷ (Set 4-1)

Dmi⁷ (Set 6-4)

G⁷ (Set 5-4)

Emi⁷ (Set 5-1)

Ami⁷ (Set 4-1)

FMAJ⁷ (Set 5-2)

Bmi⁷(^b5) (Set 6-1)

The diagram shows eight musical exercises for guitar, each consisting of a standard staff and a TAB staff. The exercises are arranged in four rows of two. Each exercise is labeled with a chord and a set number. The TAB staves show the fret numbers for each note, with fingerings indicated by numbers 1-4. The exercises are: CMAJ⁷ (Set 6-2), Ami⁷ (Set 4-1), Dmi⁷ (Set 6-4), G⁷ (Set 5-4), Emi⁷ (Set 5-1), Ami⁷ (Set 4-1), FMAJ⁷ (Set 5-2), and Bmi⁷(^b5) (Set 6-1).

practice suggestion #7

Whole neck study connecting all seven arpeggios for one chord sound.

In order to sustain continuous motion that flows from one arpeggio position to the next, a bit of "creative connection" is required (occasionally the 9th is used as a passing note). Similar studies should be created for each arpeggio type.

All arpeggios in this study outline C Maj7.



► No. 68 (Ex. 103)

Ex. 103

(Set 5-2)

(Set 5-1)

(Set 6-4)

(Set 6-2)

(Set 6-1)

(Set 4-1)

(Set 5-4)

Ex. 103 cont. (Set 5-2)

(Set 5-4)

3 1 4 3 2 1 2 1 4 3 4

14 15 14 17 16 13 17 15 17 13 16 17 14 15 14 15 12 15 14 15 12 13 12 15 12 13 12 12 14 15 14 15

(Set 4-1)

2 2 1 2 2 1 2

12 10 14 10 14 12 12 13 12 15 12 13 12 12 14 10 14 10 12 10

(Set 6-1)

(Set 6-2)

1 4 2 4 1 2 1 4 3 2

8 12 10 9 10 9 12 12 8 12 8 12 12 9 10 9 10 12 7 8 7 10 9 10 9 10 9 10 7 8

(Set 6-4)

(Set 5-1)

3 2 3 2 3 2 1 2

7 8 7 5 9 5 9 8 7 8 7 8 9 5 9 5 7 5 3 7 5 4 5 5 3 7 3 5 5 4 5 7 3 2 3 0

solosing etude no. 1

Study using rapid-fire arpeggios to outline each chord in a progression.

Chord Progression: \parallel : Emi⁷ | Edim⁷ | Dmi | G | B \flat MAJ⁷ | B \flat mi⁶ : \parallel
 (16th note feel) | Ami⁷ | E \flat ⁷ | Dmi⁷(\flat 5) | G⁷ | A \flat | B⁷ \parallel



► No. 69 (Ex. 104)

Ex. 104

Emi⁷

Edim⁷

Dmi

G

B \flat MAJ⁷

B \flat mi⁶

Ami⁷

E \flat ⁷

The etude consists of eight measures of music, each corresponding to a chord in the progression. Each measure is written for a single melodic line (treble clef) and a bass line (bass clef). The bass line is labeled 'T' for Tenor and 'B' for Bass. Fingerings are indicated by numbers 1-4 for the right hand and 7-10 for the left hand. The etude is in 4/4 time and features rapid-fire arpeggios.

Ex. 104 cont. Dmi⁷(^b5)

Ex. 104 cont. Dmi⁷(^b5) G⁷

4 2 3 2 4 1 4

TAB 10 8 6 10 7 10 9 8 10 8 9 10 7 10 6 8 7 10 8 10 9 7 10 7 8 10 7 9 10

Ab B⁷

2 1 4 1 4

TAB 8 6 11 10 8 10 8 9 8 9 11 8 9 8 10 11 7 11 9 7 9 8 11 10 10 11 8 9

soloing etude no. 2

Demonstrating use of rapid-fire arpeggios over a 12-bar blues shuffle (Key of: A)

Chord

||: A⁷ | D⁷ | A⁷ | A⁷ | D⁷ | D⁷ :||

Progression:

| A⁷ Bmi⁷ | C#mi⁷ Cmi⁷ | E⁹_{sus4} | Dmi⁷ | A⁷ D⁷ | A⁷ E⁷ ||



► No. 70 (Ex. 105)

Ex. 105

A⁷ D⁷

A⁷ A⁷ (E^{mi}⁷) (F#^{mi}⁷)

D⁷

Ex. 105
cont.

D⁷ (A^{mi}⁷)

TAB: 10 ^s 12 13 14 12 14 15 12 13 14 12 14 15 12 ^s 10 12

A⁷ B^{mi}⁷ C^{#mi}⁷ C^{mi}⁷

TAB: 10 ^s 11 7 10 9 7 11 10 7 9 13 9 11 12 10 8 10 8 12 11

E^{9sus}⁴ B (RB[Ⓟ]) D^{mi}⁷

TAB: 10 11 10 12 (14) 10 12 (13) 12 10 17 13 15 14 15 14 12 15 12 15 12 12 13

A⁷ D⁷ (A^{mi}⁷) (E^{mi}⁷) A⁷ (A) (C) E⁷ (F)

TAB: 11 5 9 7 5 7 5 9 8 5 7 8 9 7 9 10 9 12 13 12 15 13 8 10 10 9

solosing etude no. 3

Another study over the same chord progression that was used in etude no. 1.

This study is in a TRIPLET FEEL, and each arpeggio here begins with descending motion.



► No. 71 (Ex. 106)

Emi⁷

Ex. 106

Musical notation for Ex. 106 in E minor 7 (Emi⁷). The piece is in 6/8 time and features a triplet feel. The notation includes a treble clef staff with eighth notes and triplets, and a guitar TAB staff with fret numbers and triplet markings.

TAB: 15 12 15 16 12 14 12 14 15 12 15 14 12 14 12 16 15 12

Edim⁷

Musical notation for the E diminished 7 (Edim⁷) section. The notation includes a treble clef staff with eighth notes and triplets, and a guitar TAB staff with fret numbers and triplet markings.

TAB: 15 12 14 15 12 14 16 13 15 12 15 13 16 14 12 15 14 12

Dmi

Musical notation for the D minor (Dmi) section. The notation includes a treble clef staff with eighth notes and triplets, and a guitar TAB staff with fret numbers and triplet markings.

TAB: 13 10 14 10 12 14 10 12 13 10 13 12 10 14 14 10 12

G

Musical notation for the G major (G) section. The notation includes a treble clef staff with eighth notes and triplets, and a guitar TAB staff with fret numbers and triplet markings.

TAB: 10 14 12 12 10 15 10 12 19 15 19 16 17 19 16 17

Ex. 106 cont.

B \flat MAJ⁷

First system of musical notation for **B \flat MAJ⁷**. The top staff is a treble clef with a key signature of one flat (B \flat). It contains six measures of music, each with a triplet of eighth notes. Fingering numbers 1, 2, 3, 3, 4, 4 are written below the notes. The bottom staff is a guitar TAB with six lines. It contains the fret numbers for the notes in the triplet: 15, 14, 15, 17, 13, 15. The TAB includes a 'T' for the first line, an 'A' for the second line, and a 'B' for the third line. A '5' is written under the first line, and an 'S' is written under the third line.

B \flat mi⁶

Second system of musical notation for **B \flat mi⁶**. The top staff is a treble clef with a key signature of one flat (B \flat). It contains six measures of music, each with a triplet of eighth notes. Fingering numbers 4, 3, 1, 3, 4, 3 are written below the notes. The bottom staff is a guitar TAB with six lines. It contains the fret numbers for the notes in the triplet: 17, 13, 14, 15, 12, 15. The TAB includes a 'T' for the first line, an 'A' for the second line, and a 'B' for the third line. An 'S' is written under the third line.

A^{mi}7

Third system of musical notation for **A^{mi}7**. The top staff is a treble clef with a key signature of one flat (B \flat). It contains six measures of music, each with a triplet of eighth notes. Fingering numbers 3, 1, 2, 3, 3, 3 are written below the notes. The bottom staff is a guitar TAB with six lines. It contains the fret numbers for the notes in the triplet: 15, 12, 13, 14, 12, 15. The TAB includes a 'T' for the first line, an 'A' for the second line, and a 'B' for the third line.

E \flat 7

Fourth system of musical notation for **E \flat 7**. The top staff is a treble clef with a key signature of two flats (B \flat , E \flat). It contains six measures of music, each with a triplet of eighth notes. Fingering numbers 4, 1, 3, 3, 3, 3 are written below the notes. The bottom staff is a guitar TAB with six lines. It contains the fret numbers for the notes in the triplet: 15, 11, 14, 15, 12, 13. The TAB includes a 'T' for the first line, an 'A' for the second line, and a 'B' for the third line. An 'S' is written under the third line.

Ex. 106 cont.

Dmi^{7(b5)}

TAB: 13 15 16 13 15 17 13 15 17 13 16 15 17 15 13 17 15 16

G⁷

TAB: 15 13 15 16 12 15 12 14 15 13 15 14 12 15 12 16 15 13

A^b

TAB: 11 16 11 13 13 13 15 11 13 11 15 13 13 11 16 11 13

B⁷

TAB: 14 11 12 14 11 13 14 12 14 11 14 12 14 13 11 14 12 11

section two ▶ extended arpeggio runs

important points for study

- ▶ Extended Arpeggio Runs are position-shifting arpeggio exercises that cover a greater range of the fretboard than those presented in Section One. Each run is a repeating etude that uses predominantly the root, 3rd, 5th, and 7th of the arpeggio and *occasionally* a chord extension (i.e. the 6th, 9th, or 11th). These runs are fluid and flowing, facilitated by the use of slides, pull-offs, and hammers.
- ▶ Arpeggio runs are presented here for: **Minor 7, Dominant 7, Major 7, Diminished 7, Min. 7(b5), Min. 6, Major Triadic, and Minor Triadic** applications.
- ▶ These runs are organized into two groups: one group demonstrating a 16th note feel in each run, and the second group demonstrating similar arpeggio runs with a triplet feel.
- ▶ Each exercise should be played continuously and repetitively, to develop non-thinking muscle memory and execution. It will be important to eventually **breakdown each run**, to isolate those 5-8 note sections that contain the sliding position shifts that get you from one arpeggio location to a different arpeggio location. These shifts demonstrate practical position shifting on the guitar, and should be integrated into your improvisation perhaps even more than should entire exercises.
- ▶ Try starting each run at its midway point, where the run begins its ascension. This greatly increases its usability and application.
- ▶ In order to play these studies at a fast tempo, the order of pickstrokes may need to be studied. *Strict alternate picking* (as explained in the appendix) means that each note is assigned a down or an upstroke from the start. A slide, hammer, or pull-off simply replaces a pickstroke, but does not change the predetermined assignment. A complete understanding of this is helpful (see appendix).

outline for this chapter

I. 24 Arpeggio Runs with a 16th Note Feel (3 runs for each chord type)

- A) Min. 7p. 67**
- B) Dom. 7p. 68**
- C) Maj. 7p. 69**
- D) Dim. 7p. 70**
- E) Min. 7(b5)p. 71**
- F) Min. 6p. 72**
- G) Maj. Triadicp. 73**
- H) Min. Triadicp. 74**

II. 24 Arpeggio Runs with a Triplet Feel (3 runs for each chord type)

- A) Min. 7p. 75**
- B) Dom. 7p. 76**
- C) Maj. 7p. 77**
- D) Dim. 7p. 78**
- E) Min. 7(b5)p. 79**
- F) Min. 6p. 80**
- G) Maj. Triadicp. 81**
- H) Min. Triadicp. 82**

III. Practice Suggestions and Soloing Etudes

Arpeggio Runs with a 16th Note Feel

minor 7th arpeggio runs

Play each line repetitively.

As you practice these studies, always be aware of the non-shifting rapid-fire arpeggio patterns that these studies are connecting. These arpeggio runs move from one non-shifting arpeggio pattern into the next, weaving together the patterns learned in the first section of this book.



► No. 72 (Ex. 107-109)

Ex. 107

Bmi⁷

4 1 1 1 4 2 1 4 3 3

TAB: 10 7 7 4 4 5 4 2 5 2 5 7 5 4 7 9 7 7 10 12 10 14 10 14 10 7

Ex. 108

Bmi⁷

1 2 1 4 1 2 1 3 1 4 3 3 1 2 1 2 2 1

TAB: 14 10 12 11 12 11 9 12 9 10 7 9 7 10 9 9 7 11 12 10 12 14 12 17 12 14 12 10

Ex. 109

Bmi⁷

4 1 2 3 1 2 1 4 4 1 2 4 1 4 2

TAB: 19 14 15 16 14 11 12 11 9 12 9 10 12 14 12 11 14 16 14 16 17 19 15 19 15 16

dominant 7th arpeggio runs (16ths)

Play each line repetitively.



► No. 73 (Ex. 110-112)

Ex. 110

E⁷

4 1 3 1 3 1 2 1 4 3 1 4 2 1 4 3 1

TAB: 10 7 9 7 4 6 4 5 4 2 5 2 4 2 5 4 2 6 9 7 6 4 7 9 5 7 9

Ex. 111

E⁷

2 3 1 4 1 2 1 2 1 4 2 1 1 2 1 4 3 2

TAB: 14 10 12 13 11 9 12 9 6 7 5 7 5 7 11 9 7 9 9 10 12 10 14 16 12 15 12 13

Ex. 112

E⁷

4 1 2 4 1 2 1 3 1 2 1 2 2 1 3 2 1 2 4 1

TAB: 19 16 17 19 16 13 14 12 14 12 11 12 10 12 11 14 12 12 14 13 16 15 14 16 17 19 16

major 7th arpeggio runs (16ths)

Play each line repetitively.



► No. 74 (Ex. 113-115)

Ex. 113

DMAJ⁷

4 1 2 2 1 2 3 2 3 1 4 3 1 3 1 4 2 3 3 1 4 1 1 2

9 10 9 5 7 7 6 7 4 5 4 5 2 5 4 2 4 5 4 7 6 7 5 9 5 5 7

Ex. 114

DMAJ⁷

4 1 2 4 1 2 3 4 3 4 1 2 1 1 1 2 1 4

14 10 14 10 12 9 10 11 12 11 12 9 10 9 5 5 9 5 9 5 9 7 6 7 11 10 14 10 14 10 11

Ex. 115

DMAJ⁷

4 1 2 1 1 2 1 2 4 1 4 2 1 2 1 1 2 1 4 3 2

17 14 15 14 14 11 12 11 12 14 10 9 10 14 12 11 12 11 14 14 15 14 17 19 17 14 15 16

diminished 7th arpeggio runs (16ths)

Play each line repetitively.

As you practice these studies, always be aware of the non-shifting rapid-fire arpeggio patterns that these studies are connecting. These arpeggio runs move from one non-shifting arpeggio pattern into the next, weaving together the patterns learned in the first section of this book.



► No. 75 (Ex. 116-118)

Ex. 116

Edim⁷

4 1 3 4 1 3 4 1 2 4 1 3 1 4 2 1 4 3 1 4 1 3 1 4 3 1

TAB: 12 9 11 12 9 11 12 9 6 8 10 7 4 6 4 7 5 3 6 9 8 6 9 6 8 6 9 12 11 9

Ex. 117

Edim⁷

4 4 1 2 4 1 3 4 1 3 1 4 2 1 4 3 1 3 4 1 4 3 1 3

TAB: 15 12 14 15 12 9 11 13 10 12 13 10 7 9 7 10 8 6 9 8 6 9 11 12 9 12 11 9 12 14

Ex. 118

Edim⁷

4 1 3 4 1 3 4 1 2 4 1 2 4 1 3 1 3 1 4 2 1 4 3 1 4 1

TAB: 18 15 17 18 15 17 18 15 12 14 16 13 14 16 13 15 12 15 13 16 14 12 15 18 17 15 18 21 18 15

minor7(b5) arpeggio runs (16ths)

Minor7(b5) is also known as "half-diminished" or \emptyset .

C#min7(b5) contains the same notes as A9, Emi6 and GMajor7(b5), so these runs will work over those chords as well!



► No. 76 (Ex. 119-121)

Ex. 119

C#mi7(b5)

Ex. 120

C#mi7(b5)

Ex. 121

C#mi7(b5)

minor 6th arpeggio runs (16ths)

Emi6 contains the same notes as C#mi7(b5), A9, and GMajor7(b5) so these runs will work over those chords as well!



► No. 77 (Ex. 122-124)

Ex. 122 Emi⁶

Ex. 123 Emi⁶

Ex. 124 Emi⁶

You may have noticed that these runs are identical to those presented on the previous page for C#mi7(b5). C#mi7(b5) and Emi6 contain the same notes, but it is still very important to be able to readily identify pathways of arpeggio motion by thinking of the given chord root. For this reason, the student should come to recognize these runs as being associated with either the "C#" or "E" root note, respective locators for starting arpeggio runs on either the C#mi7(b5) or Emi6 chord.

major triad arpeggio runs (16ths)

Play each line repetitively.



► No. 78 (Ex. 125-127)

Ex. 125

G Maj triad

TAB

Ex. 126

G Maj triad

TAB

Ex. 127

G Maj triad

TAB

minor triad arpeggio runs (16ths)

Play each line repetitively.



► No. 79 (Ex. 128-130)

Ex. 128

A minor triad

4 1 1 1 1 2 4 4 2 1 1 1 1

Ex. 129

A minor triad

12 8 10 9 5 7 7 8 5 8 7 7 5 9 10 8

Ex. 130

A minor triad

17 12 13 14 9 10 12 7 8 7 12 10 9 14 13 12

Arpeggio Runs with a Triplet Feel

minor 7th arpeggio runs (triplets)

Play each line repetitively



► No. 80 (Ex. 131-133)

Ex. 131

Bmi⁷

4 1 1 1 3 2 4 1 3 3 4 1

10 7 7 4 7 4 5 4 2 5 2 5 7 5 7 9 7 10 12 14 10 7

Ex. 132

Bmi⁷

4 2 1 2 1 4 2 1 3 1 4 3 1

14 10 12 11 12 11 9 12 9 10 7 9 7 10 9 7 11 12 14 12 17 12 14 12

Ex. 133

Bmi⁷

4 1 2 3 1 2 1 4 2 4 3 4

19 14 15 16 14 11 12 11 9 12 9 10 12 14 11 14 17 16 14 16 15 14

dominant 7th arpeggio runs (triplets)

Play each line repetitively



► No. 81 (Ex. 134-136)

Ex. 134

E7

4 1 3 1 3 1 2 1 4 1 3 1 4 1 3 1 4 2 1 3

T
A
B

10 7 9 7 4 6 4 5 4 2 5 2 4 2 5 2 4 6 4 7 5 9

Ex. 135

E7

4 1 2 3 1 4 1 2 1 2 1 3 1 1 2 1 2 3

T
A
B

14 10 12 13 11 9 12 9 6 7 5 7 5 7 9 7 9 9 10 12 10 12 10 13

Ex. 136

E7

4 1 2 4 1 2 1 3 1 2 1 2 1 4 2 1 3 2 1 2

T
A
B

19 16 17 19 16 13 14 12 14 12 11 12 10 12 11 14 12 14 13 16 15 14 16 17

major 7th arpeggio runs (triplets)

Play each line repetitively



► **No. 82** (Ex. 137-139)

Ex. 137

DMAJ7

4 1 2 2 1 2 1 2 3 2 3 1 4 3 1 4 2 3 3 1

9 5 7 7 6 6 7 4 5 4 5 2 4 5 4 7 6 7 5

Ex. 138

DMAJ7

4 1 4 1 2 4 1 2 3 4 3 4 1 2 1

14 10 14 10 12 9 10 11 12 11 12 9 10 9 5 9 5 9 5 9 7 6 7 11 10 14 14 10 11

Ex. 139

DMAJ7

4 1 2 1 1 2 3 2 4 1 4 2 1 2 1 1 2 1 4

TAB

17 14 15 14 14 11 12 11 12 14 10 9 10 14 12 11 12 11 14 14 15 14 17 19

diminished 7th arpeggio runs (triplets)

Play each line repetitively



► No. 83 (Ex. 140-142)

Ex. 140

Edim⁷

4 3 4 1 3 4 1 2 4 1 4 2 1 3 4 1 3 4 1

12 9 11 12 9 11 12 9 6 8 10 7 5 3 6 9 8 6 9 11 12 9

Ex. 141

Edim⁷

4 4 2 3 1 3 4 1 1 4 2 1 4 3 1 3 1 3

15 12 14 15 12 9 11 13 10 12 13 10 7 10 8 6 9 8 6 9 11 9 12 14

Ex. 142

Edim⁷

4 1 3 4 4 2 4 3 3 1 3 1 4 2 1 4 3 1 4

18 15 17 18 15 12 15 12 14 16 13 15 12 15 13 16 14 12 15 18 17 15 18 21

minor7(b5) arpeggio runs (triplets)

Minor7(b5) is also known as “half-diminished” or \emptyset .

C \sharp min7(b5) contains the same notes as A9, Emi6 and GMajor7(b5), so these runs will work over those chords as well!



► No. 84 (Ex. 143-145)

Ex. 143 C \sharp mi7(b5)

4 1 2 3 3 1 2 4 4 1 2 1 3 3 3 1 1 4 3 4 1

7 3 5 6 4 5 6 4 5 7 4 2 3 2 4 4 2 2 5 4 6 7 3

Ex. 144 C \sharp mi7(b5)

3 1 2 3 1 2 4 1 1 2 1 4 2 1 3 2 1 3 2 1 3

9 7 8 9 6 4 5 7 4 7 3 5 4 7 5 4 6 7 6 9 8 7 9 10

Ex. 145 C \sharp mi7(b5)

3 1 2 4 1 3 1 2 4 1 2 1 4 2 1 2 4 1 2 1 4 2

15 12 14 16 12 9 11 9 10 12 9 10 9 12 10 9 11 14 16 12 14 12 16 14

minor 6th arpeggio runs (triplets)

Emi6 contains the same notes as C#mi7(b5), A9, and GMajor(b5) so these runs will work over those chords as well!



► **No. 85** (Ex. 146-148)

Ex. 146

Emi⁶

4 1 2 3 1 2 4 4 1 2 1 3 3 3 1 1 4 3 4 1

TAB

7 3 5 6 4 5 6 4 5 7 4 2 3 2 4 4 2 2 5 4 6 7 3

[illegible]

Ex. 148

Emi⁶

TAB

major triad arpeggio runs (triplets)

Play each line repetitively.



► No. 86 (Ex. 149-151)

Ex. 149

GMaj triad

Ex. 150

GMaj triad

Ex. 151

GMaj triad

minor triad arpeggio runs (triplets)

Play each line repetitively.



► No. 87 (Ex. 152-154)

Ex. 152 A Min triad

Ex. 152 A Min triad

Ex. 153 A Min triad

Ex. 153 A Min triad

Ex. 154 A Min triad

Ex. 154 A Min triad

soloing etudes & practice suggestions

(using extended arpeggio runs and rapid-fire arpeggios)

Practice Suggestions #8-9

These exercises show how to integrate and connect Extended
Arpeggio Runs and Rapid-Fire Arpeggios84

Soloing Etude No. 4

Harmonic outlining using Extended Arpeggio
Runs and Rapid-Fire Arpeggios (Key of: E Major)88

Soloing Etude No. 5

Harmonic outlining using Extended Arpeggio
Runs and Rapid-Fire Arpeggios (Key of: A Minor)90

Soloing Etude No. 6 (Comprehensive)

Combining techniques from this book with techniques from Books 2, 3, & 4
in the **FLUID SOLOING SERIES**. (Key of: C Minor)94

Soloing Etude No. 7 (Comprehensive)

Combining techniques from this book with techniques from Books 2, 3, & 4
in the **FLUID SOLOING SERIES**. (Key of: C Minor)96

practice suggestion #8

Exercises for connecting rapid-fire arpeggios & extended arpeggio runs over one chord (Bmi7)

In these exercises, all arpeggios and arpeggio runs outline a Bmi7 chord, using a 16th note feel. The student should follow similar procedure for Dom. 7, Maj. 7, dim. 7, mi7(b5), min. 6, Maj. triad and Min. triad arpeggios.

All arpeggios and runs in these studies outline a Bmi7 chord.



► No. 88 (Ex. 155)

Ex. 155

(Extended Arp. Run #1) (Rapid-Fire Arp. / Set 5-1)

(Extended Arp. Run #1) (Rapid-Fire Arp. / Set 6-1)

(Extended Arp. Run #2)

(Rapid-Fire Arp. / Set 6-1)

Ex. 156

Ex. 156

4 1 2 1 2 1 4 1 2 3

1 4 2 1 2 1 4 3 1 3 1 3 4 1 2 1 2 3

TAB

14 10 12 11 9 12 9 10 7 9 7 10 9 7 11 10 7 10 7 11 7 9 7 9 10

(Extended Arp. Run #2)

(Rapid-Fire Arp. / Set 5-4)

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part in standard notation and a bass part in TAB notation. The guitar part is in the key of D major (two sharps) and 4/4 time. The bass part is in the key of A major (one sharp) and 4/4 time. The score is divided into two systems. The first system shows the guitar playing a melody with slurs and accents, and the bass playing a corresponding line. The second system continues the melody and includes a double bar line with repeat dots. The bass part is written in TAB notation, using numbers 1-10 to represent frets and letters S, T, A, B to represent string numbers.

Guitar Part (Standard Notation):

Key: D major (F# C#)
 Time: 4/4

Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter)
 Measure 2: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter)
 Measure 3: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter)
 Measure 4: B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter)
 Measure 5: F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter)
 Measure 6: C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter)
 Measure 7: G7 (quarter), A7 (quarter), B7 (quarter), C#8 (quarter)
 Measure 8: D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter)
 Measure 9: A8 (quarter), B8 (quarter), C#9 (quarter), D9 (quarter)
 Measure 10: E9 (quarter), F#9 (quarter), G9 (quarter), A9 (quarter)
 Measure 11: B9 (quarter), C#10 (quarter), D10 (quarter), E10 (quarter)
 Measure 12: F#10 (quarter), G10 (quarter), A10 (quarter), B10 (quarter)
 Measure 13: C#11 (quarter), D11 (quarter), E11 (quarter), F#11 (quarter)
 Measure 14: G11 (quarter), A11 (quarter), B11 (quarter), C#12 (quarter)
 Measure 15: D12 (quarter), E12 (quarter), F#12 (quarter), G12 (quarter)
 Measure 16: A12 (quarter), B12 (quarter), C#13 (quarter), D13 (quarter)
 Measure 17: E13 (quarter), F#13 (quarter), G13 (quarter), A13 (quarter)
 Measure 18: B13 (quarter), C#14 (quarter), D14 (quarter), E14 (quarter)
 Measure 19: F#14 (quarter), G14 (quarter), A14 (quarter), B14 (quarter)
 Measure 20: C#15 (quarter), D15 (quarter), E15 (quarter), F#15 (quarter)
 Measure 21: G15 (quarter), A15 (quarter), B15 (quarter), C#16 (quarter)
 Measure 22: D16 (quarter), E16 (quarter), F#16 (quarter), G16 (quarter)
 Measure 23: A16 (quarter), B16 (quarter), C#17 (quarter), D17 (quarter)
 Measure 24: E17 (quarter), F#17 (quarter), G17 (quarter), A17 (quarter)
 Measure 25: B17 (quarter), C#18 (quarter), D18 (quarter), E18 (quarter)
 Measure 26: F#18 (quarter), G18 (quarter), A18 (quarter), B18 (quarter)
 Measure 27: C#19 (quarter), D19 (quarter), E19 (quarter), F#19 (quarter)
 Measure 28: G19 (quarter), A19 (quarter), B19 (quarter), C#20 (quarter)
 Measure 29: D20 (quarter), E20 (quarter), F#20 (quarter), G20 (quarter)
 Measure 30: A20 (quarter), B20 (quarter), C#21 (quarter), D21 (quarter)
 Measure 31: E21 (quarter), F#21 (quarter), G21 (quarter), A21 (quarter)
 Measure 32: B21 (quarter), C#22 (quarter), D22 (quarter), E22 (quarter)
 Measure 33: F#22 (quarter), G22 (quarter), A22 (quarter), B22 (quarter)
 Measure 34: C#23 (quarter), D23 (quarter), E23 (quarter), F#23 (quarter)
 Measure 35: G23 (quarter), A23 (quarter), B23 (quarter), C#24 (quarter)
 Measure 36: D24 (quarter), E24 (quarter), F#24 (quarter), G24 (quarter)
 Measure 37: A24 (quarter), B24 (quarter), C#25 (quarter), D25 (quarter)
 Measure 38: E25 (quarter), F#25 (quarter), G25 (quarter), A25 (quarter)
 Measure 39: B25 (quarter), C#26 (quarter), D26 (quarter), E26 (quarter)
 Measure 40: F#26 (quarter), G26 (quarter), A26 (quarter), B26 (quarter)
 Measure 41: C#27 (quarter), D27 (quarter), E27 (quarter), F#27 (quarter)
 Measure 42: G27 (quarter), A27 (quarter), B27 (quarter), C#28 (quarter)
 Measure 43: D28 (quarter), E28 (quarter), F#28 (quarter), G28 (quarter)
 Measure 44: A28 (quarter), B28 (quarter), C#29 (quarter), D29 (quarter)
 Measure 45: E29 (quarter), F#29 (quarter), G29 (quarter), A29 (quarter)
 Measure 46: B29 (quarter), C#30 (quarter), D30 (quarter), E30 (quarter)
 Measure 47: F#30 (quarter), G30 (quarter), A30 (quarter), B30 (quarter)
 Measure 48: C#31 (quarter), D31 (quarter), E31 (quarter), F#31 (quarter)
 Measure 49: G31 (quarter), A31 (quarter), B31 (quarter), C#32 (quarter)
 Measure 50: D32 (quarter), E32 (quarter), F#32 (quarter), G32 (quarter)
 Measure 51: A32 (quarter), B32 (quarter), C#33 (quarter), D33 (quarter)
 Measure 52: E33 (quarter), F#33 (quarter), G33 (quarter), A33 (quarter)
 Measure 53: B33 (quarter), C#34 (quarter), D34 (quarter), E34 (quarter)
 Measure 54: F#34 (quarter), G34 (quarter), A34 (quarter), B34 (quarter)
 Measure 55: C#35 (quarter), D35 (quarter), E35 (quarter), F#35 (quarter)
 Measure 56: G35 (quarter), A35 (quarter), B35 (quarter), C#36 (quarter)
 Measure 57: D36 (quarter), E36 (quarter), F#36 (quarter), G36 (quarter)
 Measure 58: A36 (quarter), B36 (quarter), C#37 (quarter), D37 (quarter)
 Measure 59: E37 (quarter), F#37 (quarter), G37 (quarter), A37 (quarter)
 Measure 60: B37 (quarter), C#38 (quarter), D38 (quarter), E38 (quarter)
 Measure 61: F#38 (quarter), G38 (quarter), A38 (quarter), B38 (quarter)
 Measure 62: C#39 (quarter), D39 (quarter), E39 (quarter), F#39 (quarter)
 Measure 63: G39 (quarter), A39 (quarter), B39 (quarter), C#40 (quarter)
 Measure 64: D40 (quarter), E40 (quarter), F#40 (quarter), G40 (quarter)
 Measure 65: A40 (quarter), B40 (quarter), C#41 (quarter), D41 (quarter)
 Measure 66: E41 (quarter), F#41 (quarter), G41 (quarter), A41 (quarter)
 Measure 67: B41 (quarter), C#42 (quarter), D42 (quarter), E42 (quarter)
 Measure 68: F#42 (quarter), G42 (quarter), A42 (quarter), B42 (quarter)
 Measure 69: C#43 (quarter), D43 (quarter), E43 (quarter), F#43 (quarter)
 Measure 70: G43 (quarter), A43 (quarter), B43 (quarter), C#44 (quarter)
 Measure 71: D44 (quarter), E44 (quarter), F#44 (quarter), G44 (quarter)
 Measure 72: A44 (quarter), B44 (quarter), C#45 (quarter), D45 (quarter)
 Measure 73: E45 (quarter), F#45 (quarter), G45 (quarter), A45 (quarter)
 Measure 74: B45 (quarter), C#46 (quarter), D46 (quarter), E46 (quarter)
 Measure 75: F#46 (quarter), G46 (quarter), A46 (quarter), B46 (quarter)
 Measure 76: C#47 (quarter), D47 (quarter), E47 (quarter), F#47 (quarter)
 Measure 77: G47 (quarter), A47 (quarter), B47 (quarter), C#48 (quarter)
 Measure 78: D48 (quarter), E48 (quarter), F#48 (quarter), G48 (quarter)
 Measure 79: A48 (quarter), B48 (quarter), C#49 (quarter), D49 (quarter)
 Measure 80: E49 (quarter), F#49 (quarter), G49 (quarter), A49 (quarter)
 Measure 81: B49 (quarter), C#50 (quarter), D50 (quarter), E50 (quarter)
 Measure 82: F#50 (quarter), G50 (quarter), A50 (quarter), B50 (quarter)
 Measure 83: C#51 (quarter), D51 (quarter), E51 (quarter), F#51 (quarter)
 Measure 84: G51 (quarter), A51 (quarter), B51 (quarter), C#52 (quarter)
 Measure 85: D52 (quarter), E52 (quarter), F#52 (quarter), G52 (quarter)
 Measure 86: A52 (quarter), B52 (quarter), C#53 (quarter), D53 (quarter)
 Measure 87: E53 (quarter), F#53 (quarter), G53 (quarter), A53 (quarter)
 Measure 88: B53 (quarter), C#54 (quarter), D54 (quarter), E54 (quarter)
 Measure 89: F#54 (quarter), G54 (quarter), A54 (quarter), B54 (quarter)
 Measure 90: C#55 (quarter), D55 (quarter), E55 (quarter), F#55 (quarter)
 Measure 91: G55 (quarter), A55 (quarter), B55 (quarter), C#56 (quarter)
 Measure 92: D56 (quarter), E56 (quarter), F#56 (quarter), G56 (quarter)
 Measure 93: A56 (quarter), B56 (quarter), C#57 (quarter), D57 (quarter)
 Measure 94: E57 (quarter), F#57 (quarter), G57 (quarter), A57 (quarter)
 Measure 95: B57 (quarter), C#58 (quarter), D58 (quarter), E58 (quarter)
 Measure 96: F#58 (quarter), G58 (quarter), A58 (quarter), B58 (quarter)
 Measure 97: C#59 (quarter), D59 (quarter), E59 (quarter), F#59 (quarter)
 Measure 98: G59 (quarter), A59 (quarter), B59 (quarter), C#60 (quarter)
 Measure 99: D60 (quarter), E60 (quarter), F#60 (quarter), G60 (quarter)
 Measure 100: A60 (quarter), B60 (quarter), C#61 (quarter), D61 (quarter)
 Measure 101: E61 (quarter), F#61 (quarter), G61 (quarter), A61 (quarter)
 Measure 102: B61 (quarter), C#62 (quarter), D62 (quarter), E62 (quarter)
 Measure 103: F#62 (quarter), G62 (quarter), A62 (quarter), B62 (quarter)
 Measure 104: C#63 (quarter), D63 (quarter), E63 (quarter), F#63 (quarter)
 Measure 105: G63 (quarter), A63 (quarter), B63 (quarter), C#64 (quarter)
 Measure 106: D64 (quarter), E64 (quarter), F#64 (quarter), G64 (quarter)
 Measure 107: A64 (quarter), B64 (quarter), C#65 (quarter), D65 (quarter)
 Measure 108: E65 (quarter), F#65 (quarter), G65 (quarter), A65 (quarter)
 Measure 109: B65 (quarter), C#66 (quarter), D66 (quarter), E66 (quarter)
 Measure 110: F#66 (quarter), G66 (quarter), A66 (quarter), B66 (quarter)
 Measure 111: C#67 (quarter), D67 (quarter), E67 (quarter), F#67 (quarter)
 Measure 112: G67 (quarter), A67 (quarter), B67 (quarter), C#68 (quarter)
 Measure 113: D68 (quarter), E68 (quarter), F#68 (quarter), G68 (quarter)
 Measure 114: A68 (quarter), B68 (quarter), C#69 (quarter), D69 (quarter)
 Measure 115: E69 (



(Extended Arp. Run #3)

(Rapid-Fire Arp. / Set 4-1)

Ex. 157

Ex. 157

(Extended Alp. Flut. #6) (Alp. Flut. #6) (Alp. Flut. #6)

4 2 3 1 2 1 4 1 2 1 3 2 1 3 1 4 3 1 2 4 1 4 1 2

19 14 15 16 14 11 12 11 9 12 9 10 9 12 11 10 12 10 12 10 11 12 9 12 9 10

(Extended Arp. Run #3)

(Rapid-Fire Arp. / Set 5-1)

4 4 1 2 4 1 4 3 1 2 3 1 3 4 1 4

T
A
B

12 14 11 14 14 16 17 15 19 15 16 17 14 15 16 14 16 14 16 17 14 17 17

practice suggestion #9

Exercises for connecting rapid-fire arpeggios & extended arpeggio runs over one chord (GMaj7)

In these exercises, all arpeggios and arpeggio runs outline a GMaj7 chord, using a triplet feel. The student should follow similar procedure for Min. 7, Dom. 7, dim. 7, min. 7(b5), min. 6, Maj. triad and Min. triad arpeggios.

All arpeggios and runs in these studies outline a GMaj7 chord.



► No. 91 (Ex. 158)

Ex. 158

(Extended Arp. Run #3) (Rapid-Fire Arp. / Set 6-1)

4 1 2 1 2 4 1

10 7 8 7 7 4 5 4 5 7 3 2

1 4 2 1 2 1 4 4 1

3 7 5 4 5 4 7 7 4 5 4 5 7

(Extended Arp. Run #3) (Rapid-Fire Arp. / Set 5-4)

1 4 S

7 10 12

3 7 5 4 5 4 7 7 8

10 7 8 7 7 9 10 9 10 9 10 9 7 8 7



► **No. 92** (Ex. 159)

Ex. 159

(Extended Arp. Run #1)

(Rapid-Fire Arp. / Set 5-4)

Ex. 159 musical notation for (Extended Arp. Run #1) and (Rapid-Fire Arp. / Set 5-4). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The first system shows a melodic line with triplets and a bass line with fret numbers (14, 10, 12, 11, 12, 11, 12, 9, 10, 9, 10). The second system shows a similar melodic line and a bass line with fret numbers (7, 10, 9, 10, 9, 7, 10, 7, 8, 7, 9, 10, 9, 10).

(Extended Arp. Run #1)

(Rapid-Fire Arp. / Set 5-1)

Ex. 159 musical notation for (Extended Arp. Run #1) and (Rapid-Fire Arp. / Set 5-1). The notation includes a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The first system shows a melodic line with triplets and a bass line with fret numbers (7, 10, 9, 10, 9, 12, 11, 12, 10, 12, 11, 12, 10, 14, 15). The second system shows a similar melodic line and a bass line with fret numbers (14, 10, 12, 11, 12, 14, 10, 10, 14, 12, 11, 12, 12, 10, 14, 15).



► **No. 93** (Ex. 160)

Ex. 160

(Extended Arp. Run #3)

(Rapid-Fire Arp. / Set 5-1)

Ex. 160 musical notation for (Extended Arp. Run #3) and (Rapid-Fire Arp. / Set 5-1). The notation includes a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The first system shows a melodic line with triplets and a bass line with fret numbers (19, 15, 16, 17, 14, 15, 16, 17, 16, 17, 14, 15, 14). The second system shows a similar melodic line and a bass line with fret numbers (10, 14, 10, 12, 11, 12, 12, 11, 12, 14, 10, 14).

(Extended Arp. Run #3)

(Rapid-Fire Arp. / Set 6-1)

Ex. 160 musical notation for (Extended Arp. Run #3) and (Rapid-Fire Arp. / Set 6-1). The notation includes a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The first system shows a melodic line with triplets and a bass line with fret numbers (10, 14, 10, 14, 12, 11, 12, 16, 15, 19, 15, 19, 16). The second system shows a similar melodic line and a bass line with fret numbers (19, 15, 19, 16, 17, 16, 17, 16, 17, 19, 15, 19, 15).

Chord Progression: **||: E^{MAJ}7 | A^{MAJ}7 | C^{#mi}7 | D7 :||**



► **No. 94** (Ex. 161)

Ex. 161

E MAJ7

4 2 2 1 4 1 2 1 4 3 4

TAB

11 12 11 7 9 9 8 9 11 7 6 7 4 7 6 4 6 7 6 4 6 7 6 7

[illegible]

C#mi7

4 1 4 1 1 1 2 1 1 4 1 2 1 2 4 1 2

11 14 11 9 9 6 9 6 7 6 4 7 4 4 7 6 4 6 5 4 7 11 7 9 8 9 11 7 9

Ex. 161 cont.

E[♭]MAJ⁷

4 1 2 1 4 4 1 4 2 1 4 1 2 1 2 4 3 4 1

TAB: 16 13 14 13 16 12 16 12 16 12 11 12 16 12 12 11 12 13 14 13 14 11 14 13 11 13 12 11 14

A[♭]MAJ⁷

1 2 1 2 1 4 1 4 2 2 1 2 1 4 1 2 3 1 3 4 1

TAB: 11 9 10 9 6 7 7 9 5 9 7 7 6 9 10 9 14 9 10 11 9 11 12 9 12 11 9 11 10 9 12 17

C[♯]mi⁷

3 1 2 1 4 1 2 3 4 1 1 1 2 4 3 3

TAB: 16 12 14 13 14 11 12 13 12 9 9 9 6 6 7 9 7 9 7 6 9 11 9 9 12 14 12 16 12 16 12 9

D⁷

3 4 1 2 3 1 4 1 2 1 2 1 2 1 2 1 2 1 4 3 1 1 2

TAB: 12 8 10 11 9 7 10 7 4 5 3 5 3 5 4 5(5) 4 5 4 5 7 5 8(8) 7 5 7 7 8 10

soloing etude no. 5

Harmonic outlining, using extended arpeggio runs and rapid-fire arpeggios.

This study uses the

following chord progression: $\text{Ami} \mid \text{G}\sharp\text{dim}^7 \mid \text{G} \mid \frac{\text{D}}{\text{F}\sharp} \mid \frac{\text{Dmi}}{\text{F}} \mid \frac{\text{Ami}}{\text{E}} \mid \text{F} \mid \text{Bdim}^7 :||$



► No. 95 (Ex. 162)

Ex. 162

Ami

Musical notation for Ex. 162, Ami chord. The staff shows a sequence of notes with fingerings (1-4) and slurs. The TAB staff shows fret numbers (5, 8, 7, 7, 5, 9, 10, 8, 10, 13, 12, 17, 12, 13, 14, 14, 15) and slurs.

G $\sharp\text{dim}^7$

Musical notation for Ex. 162, G $\sharp\text{dim}^7$ chord. The staff shows a sequence of notes with fingerings (1-4) and slurs. The TAB staff shows fret numbers (11, 14, 12, 10, 13, 12, 10, 13, 13, 16, 15, 13, 16) and slurs.

G

Musical notation for Ex. 162, G chord. The staff shows a sequence of notes with fingerings (1-4) and slurs. The TAB staff shows fret numbers (15, 10, 12, 12, 7, 9, 10, 7, 10, 7, 10, 9, 12, 10) and slurs. Trills (Tr.) are indicated above the final notes.

$\frac{\text{D}}{\text{F}\sharp}$

Musical notation for Ex. 162, $\frac{\text{D}}{\text{F}\sharp}$ chord. The staff shows a sequence of notes with fingerings (1-4) and slurs. The TAB staff shows fret numbers (14, 10, 14, 11, 12, 14, 11, 12, 12, 14, 12, 11, 14, 10, 14) and slurs.

Ex. 162 cont.

Dmi
F

TAB

4 13 S 17 S 13 10 10 10 S 7 10 7 8 7 S 5 8 7 6 S 10

Ami
E

TAB

12 8 10 9 10 12 8 12 10 9 10 8 12 8 10 9 10 12 SW. SW.

F

TAB

10 13 12 10 10 S 14 13 13 17 13 13 14 S 10

Bdim⁷

TAB

7 10 8 11 9 7 10 9 7 10 S 13 10 12 13 10 12 14 11 14

Ami

TAB

17 12 13 14 12 S 9 10 9 S 7 10 7 8 10 S 12 10 9 S

Ex. 162 cont.

G#dim7

2 4 2 1 3 1 6 4 1 3 1 3 1 4 1 3 1 3 1 4

TAB 7 9 11 9 7 9 7 10 7 9 10 12 10 13 10 12 13 15 13 16

G

3 1 1 2 1 3 1 4 2 1 4 2

TAB 15 19 15 15 16 12 12 14 10 14 12 15 10 12 15

D
F#

1 4 2 1 3 4 1 2 1 4 3 2 1 2

TAB 14 17 14 15 14 16 17 12 14 12 17 16 15 14 11 12

Dmi
F

1 4 1 3 1 4 2 1 4 1 3 2 1 4 1

TAB 10 13 10 10 14 12 10 14 14 10 12 14 10 12 12 10 14 10 13

Ex. 162 cont.

A_{mi}
E

4 1 3 6 4 1 2 1 2 3 1 3 2 1 2 1 6 4 3 1

8 5 8 9 5 7 5 7 8 5 8 7 5 7 5 9 8 5 12

F

1 4 2 2 1 2 1 2 2 1 1 3

1 5 3 3 2 5 6 5 8 10 10 14 13 13 15 17

B_{dim}7

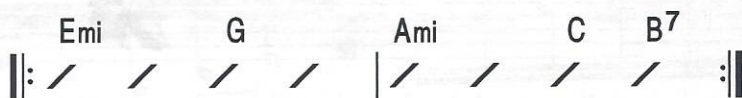
4 3 4 1 3 4 1 3 4 1 3

19 16 18 19 16 13 15 16 13 10 12 13 10 12

soloing etude no. 6 (comprehensive)

Combining minor 7th arpeggio runs with Hendrix style chord-melody (from Book 3).

Play this study repetitively over the following chord progression:



All runs and licks outline an Emi7 chord, but work against all chords in the progression (typical of minor pent. soloing).



▶ No. 96 (Ex. 163)

Ex. 163 Emi⁷

The score consists of three systems, each with a guitar staff (treble clef, key of D major, 4/4 time) and a bass staff (bass clef). The guitar staff includes slurs, accents, and fingering numbers (1-4). The bass staff includes fret numbers (5-12) and fingering numbers (1-3). The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The piece is titled 'Ex. 163' and 'Emi⁷'.

Ex. 163 cont.

First system of musical notation for Ex. 163 cont. It consists of a treble staff with a key signature of one sharp (F#) and a common time signature. Below the treble staff are two staves labeled 'T' (Treble) and 'B' (Bass). The treble staff contains a sequence of notes with fingerings: 1 2 4, 1 4, 1 2 1, 4 1 2 1 2 1 4, 1 2 1 3 1 3. The bass staff contains a sequence of notes with fingerings: 9 10 12, 9 10 12 14, 12 12 16, 15 15, 19 15 17, 16, 17 16 14, 17, 14, 15, 12 14, 12 14.

Second system of musical notation for Ex. 163 cont. It consists of a treble staff with a key signature of one sharp (F#) and a common time signature. Below the treble staff are two staves labeled 'T' (Treble) and 'B' (Bass). The treble staff contains a sequence of notes with fingerings: 3, 1 1 3 1, 2 2 3 1 4, 2 1 3 1, 4 1 1 1, 4 1 2, 1 4 1 4. The bass staff contains a sequence of notes with fingerings: 15 15 15 17 15, 15 15 14 17, 15 14 16 14, 15 12, 12 12 9, 12 9, 10, 9 7, 10 7 10 12.

Third system of musical notation for Ex. 163 cont. It consists of a treble staff with a key signature of one sharp (F#) and a common time signature. Below the treble staff are two staves labeled 'T' (Treble) and 'B' (Bass). The treble staff contains a sequence of notes with fingerings: 1 2, 1 4 1, 1 2 4 1 3 1, 3 1, 3 1, 3 1, 3 1. The bass staff contains a sequence of notes with fingerings: 9 10 12, 9 12 9 7, 7 9, 10 12, 10 10 12, 10 10, 12 10 8 5, 10 8 5, 7 5 8 5, 10 7 8 5.

Fourth system of musical notation for Ex. 163 cont. It consists of a treble staff with a key signature of one sharp (F#) and a common time signature. Below the treble staff are two staves labeled 'T' (Treble) and 'B' (Bass). The treble staff contains a sequence of notes with fingerings: 3 1, 3 1, 1 1 3, 1 1 3, 4 2 1 4, 1 3, 1 4 1 1. The bass staff contains a sequence of notes with fingerings: 7 5 3 3 3 5 3 5 4, 5 7 5 4 7 9, 7 4 7 5 5 7.

soloing etude no. 7 (comprehensive)

Combining techniques from this book & other books in the series, to create fluid motion.

Chord progression:

||: Cmi7 | / | Cmi7 | / | Cmi7 | / | Cmi7 | / | Bb | / |
 Cmi7 | / | Bb | / | Cmi7 | / | Bb Ab | G7 | Cmi7 | / :||



No. 97 (Ex. 164)

Ex. 164

(4 Bar Intro)

(Double Pentatonic Shape)

Musical notation for Ex. 164 (4 Bar Intro) showing a (Double Pentatonic Shape) in C minor. The notation includes a treble clef, a 4/4 time signature, and a key signature of two flats. The first four bars are marked with a double bar line and repeat sign. The fifth bar begins the pentatonic shape, which is repeated in the sixth bar. The notation includes a TAB staff with fret numbers and a guitar-specific notation staff with fingering numbers (1-4).

(Horizontal Pentatonic Motion)

Cmi7

Musical notation for Ex. 164 (Horizontal Pentatonic Motion) in C minor. The notation includes a treble clef, a 4/4 time signature, and a key signature of two flats. The first four bars are marked with a double bar line and repeat sign. The fifth bar begins the horizontal pentatonic motion, which is repeated in the sixth bar. The notation includes a TAB staff with fret numbers and a guitar-specific notation staff with fingering numbers (1-4).

(Double Pentatonic Shape)

Cmi7

Musical notation for Ex. 164 (Double Pentatonic Shape) in C minor. The notation includes a treble clef, a 4/4 time signature, and a key signature of two flats. The first four bars are marked with a double bar line and repeat sign. The fifth bar begins the double pentatonic shape, which is repeated in the sixth bar. The notation includes a TAB staff with fret numbers and a guitar-specific notation staff with fingering numbers (1-4).

Ex. 164 cont.

Cmi⁷ (Octave Sliding)

3 1 1 3 1 3 1 4 1 4 1 4 1 4 1 4 1 4

T 10-12 12-10 10-12 10-8 11 13 13-11 11-13 15 18

A 8-10 10 8 8-10 10 8 10-12 12-15

B 8-10 10 8 8-10 10 8 10-12 12-15

(Double Pentatonic String Skipping)

4 1 1 3 4 1 2 4 1 2 4 1 3 4

T 18-20 15-17 15-18-20 15-17-20 15-18-20 15-17-20

A 15-17 15-18-20 15-17-20 15-18-20 15-17-20 15-18-20

B 15-17 15-18-20 15-17-20 15-18-20 15-17-20 15-18-20

(Extended Arpeggio Run)

1 2 4 1 3 4 1 2 4 1 2 3 1 2

T 15-17-20 15-18-20 15-22 18-15 16-20-15 16-17-15-12 13-10

A 15-17-20 15-18-20 15-22 18-15 16-20-15 16-17-15-12 13-10

B 15-17-20 15-18-20 15-22 18-15 16-20-15 16-17-15-12 13-10

B^b (Rapid-Fire Arpeggio)

3 1 1 4 2 1 4 1 4 1 4 1 4 1 2

T 12-10 10-8 6 10 6 6 10 7 8

A 10-8 6 10 6 6 10 7 8

B 6 10 6 10 6 10 7 8

(Hendrix Style Chord-Melody)

(Rapid-Fire Arpeggio)

(Wide Interval Arpeggios)

B_b (Rapid-Fire Arpeggio)

(Horizontal Pentatonic Motion)

Ex. 164 cont.

(Hendrix Style Chord-Melody)

Cmi⁷

1 3 1 1 1 1 4 1 3 1 3 1 1 3 3 3 1 3

TAB: 8 10 8 8 10 8 5 8 6 8 10 8 10 13 11 11 13 11 10 8 10 8 10 8 10 8 10 8

B^b (Rapid-Fire Arpeggios)

1 4 2 2 1 4 1 4 1 2 1 3 4 1 2

TAB: 6 10 8 8 7 10 6 10 11 8 9 8 10 11 6 8

G7(b9) (Rapid-Fire Arpeggios)

1 3 1 4 2 1 4 3 1 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3

TAB: 7 10 8 11 9 7 10 9 7 10 7 9 13 10 12 16 13 15 19 16 18 19 16 17

Cmi⁷ (Double Pentatonic Shape)

1 1 4 3 1 4 3 1 4 1 3 4 1 3 4 1 3

TAB: 16 10 15 13 10 15 13 10 15 13 15 10 13 15 10 13

appendix

Guidelines for using this book

Developing Muscle Memory

This book consists of melodic patterns that are designed to increase the guitarist's ability to play fluid, continuous streams of notes that harmonically outline specific chords by using arpeggios. Virtuoso fretboard control is largely the result of *muscle memory*, when memorized finger patterns are so familiar they can be played almost effortlessly. This gives a guitarist the mental freedom to listen to what he is playing and create music, rather than trying to continually remember where his fingers are supposed to go next.

In developing muscle memory, initial study and memorization should be very deliberate, with careful intellectual attention given to the execution of each and every note in a given study. First, memorize a study. Then, practice it frequently with a metronome at **ultra-slow speeds!** (as in one note-per-click with the metronome on 76 bpm)! While this may seem tedious, it will imprint the intellectual control of the pattern into your mind and hands. This slow-motion imprinting is crucial to developing blazing fluidity and freedom, which will come later. It doesn't happen overnight, but rather over a period of months, as a particular pattern is practiced continually and carefully.

As you practice an exercise at extremely slow tempos, practice looking ahead... to the next group of notes in the study, even as your fingers are occupied with executing the notes of the moment. This is the psychological aspect of musicianship which is often overlooked and underdeveloped...the ability to focus the mental attention either directly on the notes of the moment, or to look ahead to the next group of notes mentally while the fingers rely on muscle memory to execute the notes of the moment. Consciously develop the mental habit of looking ahead to the upcoming notes. Each study should be memorized and played repetitively on a daily basis (at both fast and slow tempos) for a period of months, as this will develop muscle memory.

The Rhythm of Continual Motion...16th's & Triplets

Each exercise in this series of books is designed for repetition, so that it starts over again and again without breaking the flow of continual motion. This format is ideal for establishing muscle memory with new and unfamiliar finger patterns. Most examples are constructed in **either 16th notes or triplets--the two fundamental rhythmic figures for rapid, streaming melodic flow.**

A wide variety of time signatures are used in this series of books: 4/4, 5/4, 6/4, 7/4, 8/4, 6/8, 7/8, 9/8, 12/8, and 15/8. This is nothing to be concerned about, and you really don't even need to pay much attention to it. Grasping control of either a 16th-note feel or triplet motion is the primary requisite for being able to apply these exercises to your own music making, no matter what type of groove you are playing over. The unusual time signatures were simply a mathematical necessity, used to accommodate the wide variety of sequential melodic patterns, which may be formulated in groups of 3, 4, 5, 6, or 7 notes (or sometimes even larger sequential groupings). The goal is simply to be able to play any given exercise in a continuous stream of either 16th notes or triplets.

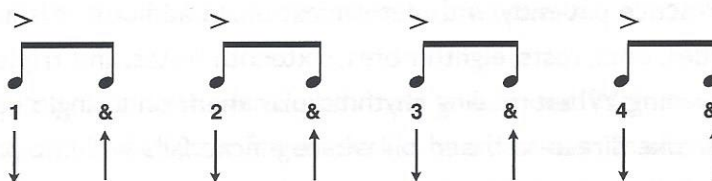
The Concept of Strict Alternate Picking

In executing slow passages, it is often not necessary to observe any rules in picking. However, when executing fast runs on guitar, it is very helpful to have an organized approach to picking, and among the best guitarists, there *IS* a system which is used more often than not. In its simplest description, strict alternate picking applies to streams of notes in a continuous rhythm, where the first note is struck with a downstroke, the second with an upstroke, etc., maintaining strict alternation. There are two reasons why it is wise to develop alternate picking:

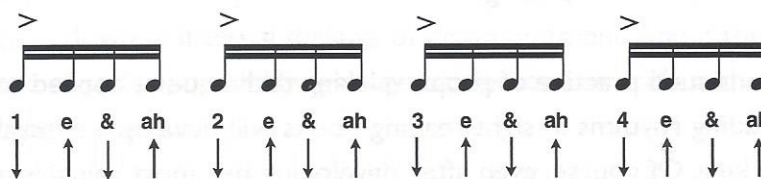
- 1) It makes efficient use of picking hand movements, which allows for execution of high speed passages; and
- 2) It develops a natural inclination to use either a downstroke or an upstroke for each note based on which part of the beat the note falls on, which results in a consistent approach to picking notes a certain way, depending on how they feel rhythmically, (as opposed to haphazard random picking). For example, continuous eighth notes would be picked down-up-down-up, which puts the downstroke on the first half of the beat, and the upstroke on the second half.

Notice that when you verbally count out loud (either eighth notes, sixteenth notes, or triplets), placing a slightly harder verbal accent on the first part of every beat helps you feel the rhythm internally. So it goes with picking. Strict alternate picking uses a downstroke at the beginning of each beat (*except in picking triplets), which makes musical sense, because the downstroke naturally has a slightly heavier attack than the upstroke. Place a slight accent (>) at the beginning of each beat when picking continuous streams of notes.

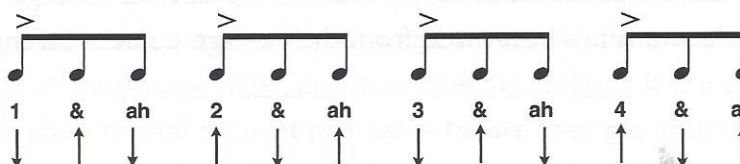
Eighth Notes



Sixteenth Notes



* Triplets



*(In picking triplets, the first and third beats start with a downstroke, the second and fourth beats start with an upstroke. Learn to place the accent at the start of every triplet, whether using a downstroke or an upstroke.)

Strict Alternate Picking with Hammers, Pulls, & Slides

Finally, we must address what happens to the order of downstrokes and upstrokes when a particular note does not require a pickstroke, as in when a hammer-on, pull-off, or a slide is used. When this is the case (as it often is in the studies presented in this book), the following rule applies: **A SLIDE, HAMMER, PULL-OFF, OR BEND WILL REPLACE THE PICKSTROKE WITHIN THE ASSIGNED PICKING ORDER.**

For example, in a group of four sixteenth notes where there is a slide from the second to the third note, the picking order would be down-up-slide-up. The third note is sounded by the fretting hand sliding to it, so the pick would move down above the string without touching it, while the fretting hand slides to the note, thus maintaining the organization of the picking order and the rhythmic feel. Another example could be given in picking a series of triplets where there is a hammer from the first to the second note in each triplet. Here, the picking order would be down-hammer-down, up-hammer-up, down-hammer-down, up-hammer-up.

To develop this practical approach to picking, first learn to play a given exercise without any slides, hammers, or pull-offs, so that every note is picked. Remember, it is down-up-down-up for sixteenth notes, or down-up-down/up-down-up for triplets. Also, don't forget to place an accent on the first note of each beat. Get used to the way the picking feels with strict alternation, picking every note. Then go back and eliminate those pick strokes that are actually replaced by the slides, hammers, or pulls (on these notes, the pick makes a "phantom stroke", moving over the string without hitting it). In the initial stages of applying this picking approach to a given passage, use an exaggerated motion in the picking hand. This makes it easier to simply pass over the string when a slide, hammer-on, or pull-off is used, without interrupting the pendulous motion of the picking hand. This should initially be studied on small sections at a time, until the picking feels comfortable.

The time spent developing this approach to picking should be considered a worthwhile investment, as it will raise your picking control to a level that allows for maximum speed and fluidity, probably otherwise unattainable. Practice patiently, with determination. In addition, it is also very important to practice reading rhythms with ties, dots, rests, eighth notes, sixteenth notes, and triplets, as you can find in books designed to develop sightreading. When reading rhythms, play them on a single open string, and use the same principal of assigning pickstroke direction based on where a note falls within a particular beat. This activity is crucial to developing strict alternate picking.

Continued practice of proper picking technique as applied to the exercises in this book, and to the activity of reading rhythms in sight-reading books will develop a natural, unthinking inclination toward organized picking. Of course, even after developing this most valuable approach to picking, it is sometimes desirable to break the above rules simply because a particular passage works better when picked differently, although such decisions are best made from the vantage point of strength and control by the accomplished player.

Left-Hand Accuracy and Mental Concentration

Many of the examples in this book require a left-hand positioning that facilitates maximum reach and range, such as when a given exercise spans up to seven frets (within one left-hand neck location). This requires that the thumb be positioned low on the neck, and that the left hand be positioned so that it reaches up to the fretboard from below the neck, keeping the fingers parallel to the frets. This is different from the traditional left hand position associated with rock and blues pentatonic soloing, where the left-hand thumb is wrapped around the neck.

In playing a given exercise, pay close attention to notes that tend to be 'glitched'; that is, notes that don't sound fully with a ringing resonance. **You must be mindful and observant to pinpoint those notes that are not sounding fully, and then analyze the cause of the glitch.** This idea cannot be stressed enough. Take the time to observe and analyze the exact cause of the problem, on a given note, within a given exercise. Often the glitched note is caused by not executing the note with adequate velocity on the individual finger that is playing the note.

When working on a given exercise, learn to play it in slow motion, one note at a time. Be mindful not only of playing the notes evenly and continuously, but also of simultaneously keeping your body, hands, and mental attitude RELAXED! Pay close attention to the placement of each note. In this way, playing guitar is very much like the practice of meditation. While you strive to employ your will and intention to control the movements of your fingers, an inner tension naturally arises within your being as you strive to conquer a pattern. When working on new guitar movements, you should periodically remind yourself to relax...to mentally smile from within... to breathe. Avoid having an attitude of striving to impress (yourself and/or others). Playing complex *patterns on the guitar is truly a measure of your ability to concentrate. Concentration translates to your ability to be focused and free from distraction as you play each note.* Distraction arises when you observe what you have just played, and then view it with pleasure or displeasure; or, when you start to think about someone else listening to you perform. This thought process should be released—let go of it. Instead, stay focused on the quality of your execution, on the quality of the sound of the notes.

Look inside a piano, and observe the precision with which each note is sounded. Each hammer, accurately playing each note at the desired moment. Let your fingers be like the hammers inside a piano. Disassociate your striving to play accurately from your emotional review of the results. Even if the notes are not entirely accurate, do not become bogged down in internal feelings of disappointment. And if the notes are performed accurately, do not focus on ideas of self-approval. Always stay focused on the craft, and release internal inclinations of self-approval or disappointment.

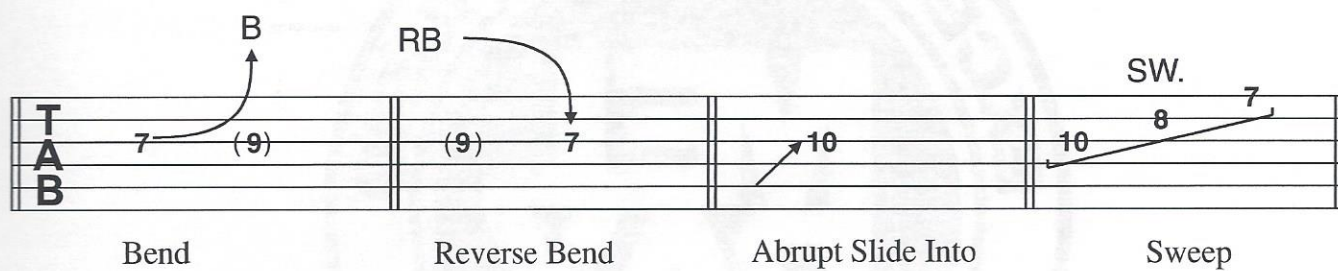
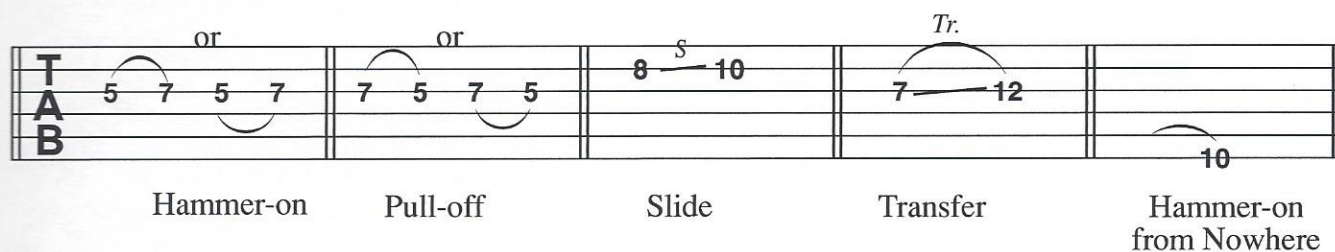
As you play an exercise slowly, use the imagery of the mechanical piano hammers. In fact, exaggerate the lifting and independent, abrupt placement of each finger, as if your fingers were like little hammers hitting the strings. *Become aware of the exact cause of any glitched notes, and then solve the problem.* It is a truly simple path, but many guitarists get sidetracked in their mental thought processes before they get around to solving the problem. Have the mentality of being a problem solver. Observe the execution of a difficult passage, playing it slowly with exaggerated left-hand finger placement. Analyze the cause of any glitched notes, and then adjust your hands accordingly. This may seem obvious, but it is actually a level of thinking that is more highly developed among virtuosos, rather than amateurs.

Final Wisdom

When a given study or exercise can be played with some confidence, further adjust your state of mind, to another level. First, relax yourself, physically and mentally. Then simply listen to the notes as you play them, simultaneously singing them internally. **Focus your attention on imagining the sound** of the notes as you play them, rather than on the physical execution. This encourages your hands to be guided by the sound, as opposed to being guided purely by intellectual will. This aspect of musicianship should be intentionally cultivated. Do not underestimate the power of this magical secret.

Finally, be careful not to overstrain the left hand. During intense practice sessions, take timeouts to stretch the arms and hands. If you experience pain from continual and frequent playing, ease up. At that point, you should give your hands a rest for a couple days. To play guitar intensely for a lifetime, one must certainly be sensitive to the periodic pains and micro-injuries that may arise in the hands. These overuse pains (and even swellings) will often disappear if you reduce the intensity and frequency of your guitar playing, and immobilize your wrists and hands (for several days) with wrist braces, available at your local drugstore. Also, playing on a shorter scale length guitar neck (Gibson-style) as opposed to a longer scale length neck (Fender-style) puts a lot less strain on the left hand when working on patterns that require big stretches. That's because the frets are closer together on the short scale length guitar neck. When serious concerns arise with joints and tendons in the hands, do not hesitate in consulting a hand specialist doctor. Take care of your hands, so you can have a lifetime of playing guitar. As a lifetime career guitarist, this author speaks from experience. Now...get busy! (And don't forget to stretch gently.)

Tablature Symbols Key





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